

A museum gallery featuring a variety of ancient artifacts and natural history specimens. A large red velvet curtain hangs from the ceiling, framing the scene. On the left, a large, colorful, iridescent shell is displayed on a stone pedestal. Behind it, a bust of an ancient Egyptian figure is visible. In the center, a small table holds various objects, including a bust and a small lamp. To the right, a large, ornate black and gold vase with a scene of a chariot and horses is prominently displayed. In the background, a glass display case contains more artifacts, including a large peacock specimen. The floor is covered with a patterned rug.

ANCIENT ART & NATURAL HISTORY: A Cabinet of Curiosities

10 NOVEMBER 2022

HINDMAN

ANCIENT ART & NATURAL HISTORY: A Cabinet of Curiosities

SALE 1099 | SESSION I

10 November 2022
10am CT | Chicago
Lots 1-198

SALE 1100 | SESSION II

11 November 2022
10am CT | Timed Online
Lots 1-170

PREVIEW BY APPOINTMENT

PROPERTY PICK UP HOURS

Monday - Friday | 9:00am - 4:00pm
By appointment
312.280.1212

All property must be paid for within seven days and picked up within thirty days per our Conditions of Sale.

PROPERTY FROM THE COLLECTIONS OF

Property from Judson C. Ball, Scottsdale, Arizona
Property from Nancy and Roman Ciapalo, Dubuque, Iowa
Property from Georgette D'Angelo, Glencoe, Illinois
Property from Dr. David Girgenti, Rockford, Illinois
Property from Anne Gurewich Gordon, Bethesda, Maryland
Property from Mr. John Hushon, Naples, Florida, sold to benefit the Panther Defense Fund of the Conservancy of Southwest Florida
Property from JRM, Washington, D.C.
Property from Mr. Radu Moldovan, Skokie, Illinois
Property from O'Gara and Wilson, Ltd., Chesterton, Indiana
Property from Susan Piser, Chicago, Illinois
Property from Peter Sinclair, West Hurley, New York
Property from Samuel Stern, Alexandria, Virginia
Property from a California Private Collection
Property from a Chicago Collection
Property from a Chicago Private Collection
Property from a Florida Private Collection
Property from an Important Midwestern Scholar
Property from a Midwest Private Collection
Property from a New England Collection
Property from a New Jersey Private Collection
Property from a New York Collection
Property from a New York Private Collection
Property from a Southern Collection

PROPERTY SOLD TO BENEFIT

Property being sold to benefit the Mission and Vision of the Couse-Sharp Historic Site, Taos, New Mexico - Bringing the Legacy of Taos to Life

All lots in this catalogue with a lower estimate value of \$1,500 and above are searched against the Art Loss Register database.

THE ART LOSS REGISTER™
www.artloss.com

To view the complete catalogue, sign up to bid, and read our Conditions of Sale, visit hindmanauctions.com or the Hindman App. All bidders must agree to Hindman's Conditions of Sale prior to registering to bid.



Download the Hindman App
for iOS and Android
© Hindman LLC 2022

HINDMAN

DEN 1057930
FL AB3688
GA AU-C003121
IL 444.000521
OH 2019000131
MO STL 107286

Lot 79







ANCIENT ART & NATURAL HISTORY: A Cabinet of Curiosities

In *Ancient Art & Natural History: A Cabinet of Curiosities*, Hindman examines the natural wonders of our world and the evolution of our species within it. From a 4.6 billion-year-old meteorite that fell to Earth from outer space to a guidebook used by NASA to put a man on the moon in 1966, this sale traverses the creation of our solar system to mankind's exploration of it and the ancient civilizations that formed the foundation of our modern worldview.

The Cabinet of Curiosities was born during the European Renaissance when collecting notable objects were in vogue amongst scholars and aristocrats. More specifically, in 1565, Samuel Quiccheberg published his seminal work on the collection and display of objects titled *Inscriptiones*. This sixty-five-page treatise served as the rationale for the creation of Curiosity Cabinets or *Wunderkammers*, and eventually the first museums. An underlying principle within the text was to better understand the world and mankind's place in it through the juxtaposition of material culture.

According to Quiccheberg, the ideal collection was 'a theatre of the broadest scope, containing materials and precise reproductions of the whole universe'. On offer here are 200 lots of wondrous objects sought to inspire others to develop their own cabinets of curiosities.





1

A Meteorite Slice

IMILAC PALLASITE, CIRCA 4.6 BILLION YEARS AGO

Diameter 2 inches (5.1 cm).

Provenance:

Recovered from the Atacama Desert, Chile.

Formed at the mantle-core boundary of an asteroid this 'Space Gem' dates to the birth of our solar system and is one of the most exquisite type of meteorites known.

\$5,000 - 8,000



2

A Meteorite Sphere

SERICHO PALLASITE, CIRCA 4.6 BILLION YEARS AGO

Diameter 2 3/4 inches (7 cm).

Provenance:

Officially recovered near Habaswein, Kenya in 2016. Though it was said to have originally been discovered by two brothers in search of their camels decades before.

Like all pallasite meteorites, this extraterrestrial specimen was formed at the mantle-core boundary of an asteroid and dates to the beginning of our solar system. More recently it has been carved into a sphere offering a deeper view into its metallic matrix and honey-colored crystals.

\$5,000 - 8,000



3

An Octahedrite Meteorite Fragment

CIRCA 4.6 BILLION YEARS AGO

Width 6 5/8 inches (17 cm).

Provenance:

Collected by H. H. Nininger (1887-1986), the father of meteoritics. Nininger inventory number 34.5.

Subsequently with the American Meteorite Laboratory.

Purchased from the above by Gerald Carl "Gerry" Herfurth (1930-1998).

A sculptural iron octahedrite meteorite from the famous Barringer crater, Coconino County, Arizona. A beautiful fragment dating to the formation of our solar system, around 4.57 billion years ago.

Around 50,000 years ago, a 160-foot-wide piece of iron shattered off an asteroid between Mars and Jupiter and hurled 8 miles per second towards the Earth, creating one of the largest and best-preserved impact craters. This wonderful, scarred, and broken 3.8 kg piece of octahedrite iron forms part of this famous meteorite.

\$8,000 - 10,000



4

A Lunar Meteorite Slice (NWA 11303)

CIRCA 4.4 BILLION YEARS AGO

Width 2 1/4 inches (5.7 cm).

Provenance:

Recovered near Tindouf, Algeria, Spring 2017.

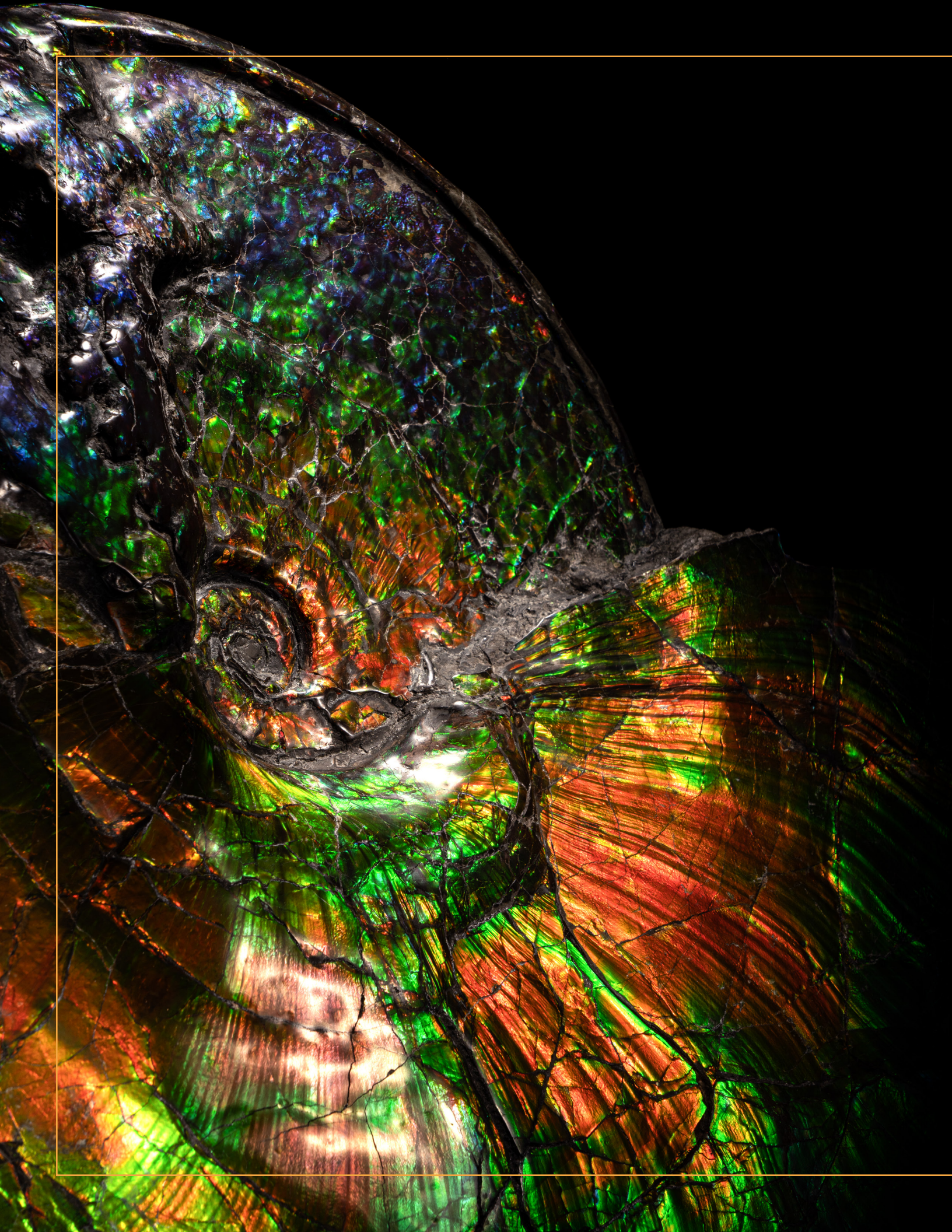
Published:

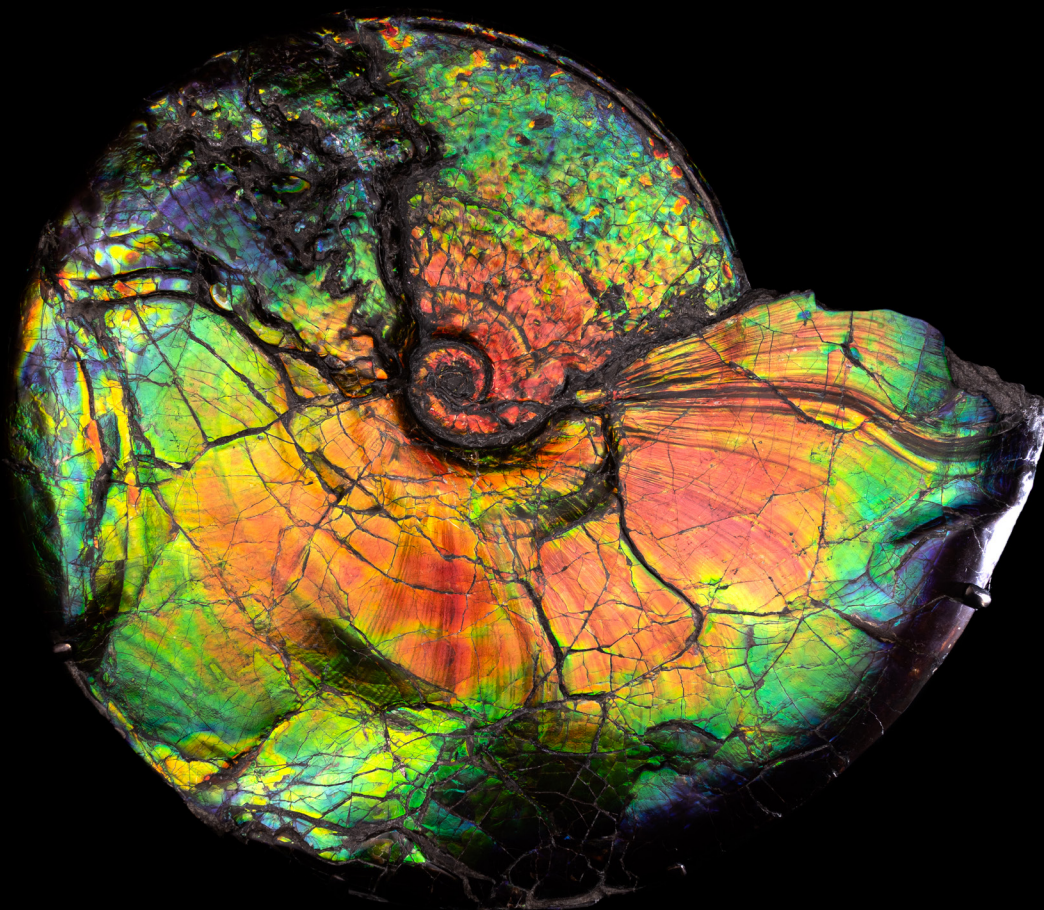
J. Gattacceca, et al., *The Meteoritical Bulletin*, No. 107, Meteoritics & Planetary Science 55, 2020, pp. 460–462.

Blasted from the surface of the moon by an asteroid impact, this alien stone travelled hundreds of thousands of miles before exploding into our atmosphere and falling to earth. It lay undisturbed, blasted by arid winds on the desert floor, before its discovery in Algeria.

One of the rarest substances on Earth, the dark grey stone with large white inclusions and a sand polish is beautifully weathered with a desert patina. A cut on one side reveals a fine grained matrix with diffused large whitish to black clasts.

\$5,000 - 8,000





5

A Large Iridescent Ammonite Fossil (*Placenticerias costatum*)

LATE CRETACEOUS PERIOD, CIRCA 75 MILLION YEARS AGO

Height 16 1/4 (41.3 cm).

Provenance:

Discovered in the Blood Reserve, Alberta, Canada.

Legally exported under Alberta Canada Cultural Property.

(Export Permit 7012-21-11-25-353)

A magnificent example of one of the most spectacular fossils. An extremely fine and intensely vibrant ammonite, the surface of this long extinct marine creature has transformed over millennia into a dazzling, iridescent gemstone. Its colors constantly shift with the light from vivid reds to emerald greens, to flickers of orange and gold, purples, and brilliant blues. This stunning effect is a natural result of the fossilization process, a unique phenomenon only found on ammonites recovered from one location in Canada. Most fossils of this kind are heavily restored, or pastiches, and their color is artificially enhanced with varnishes. This is a completely preserved, natural piece with its original surface.

\$100,000 - 120,000



6

A Tyrannosaurus Rex Tooth (*Tyrannosaurus rex*)

LATE CRETACEOUS PERIOD, CIRCA 67 MILLION YEARS AGO

Height 3 3/4 inches (9.5 cm).

Provenance:

Recovered on private land, Hell Creek Formation, Carter County, Montana.

A large, well-preserved maxillary tooth of an adult *Tyrannosaurus rex* with a beautiful mottled brown and black enamel, intact serrations and a rounded tip, typical of adult *T. rex* teeth.

Tyrannosaurus rex, the king of the dinosaurs, or literally, the “tyrant lizard king”, did not usurp its nickname. This most famous dinosaur reached heights of 40 feet (12.20 meters) and could weigh up to 7 tons. Its jaw was of spectacular strength. It had, in fact, the strongest bite of any terrestrial animal, with 60 saw-edged teeth capable of cutting through the flesh and bones of any prey. The first *T. rex* skeleton was discovered in 1902 in the Hell Creek Formation, Montana, where this extraordinary fossilized tooth also originates.

\$10,000 - 15,000

7

Fossilized Collawood

EOCENE EPOCH, CIRCA 55-35 MILLION YEARS AGO

Width 13 1/4 inches (33.7 cm).

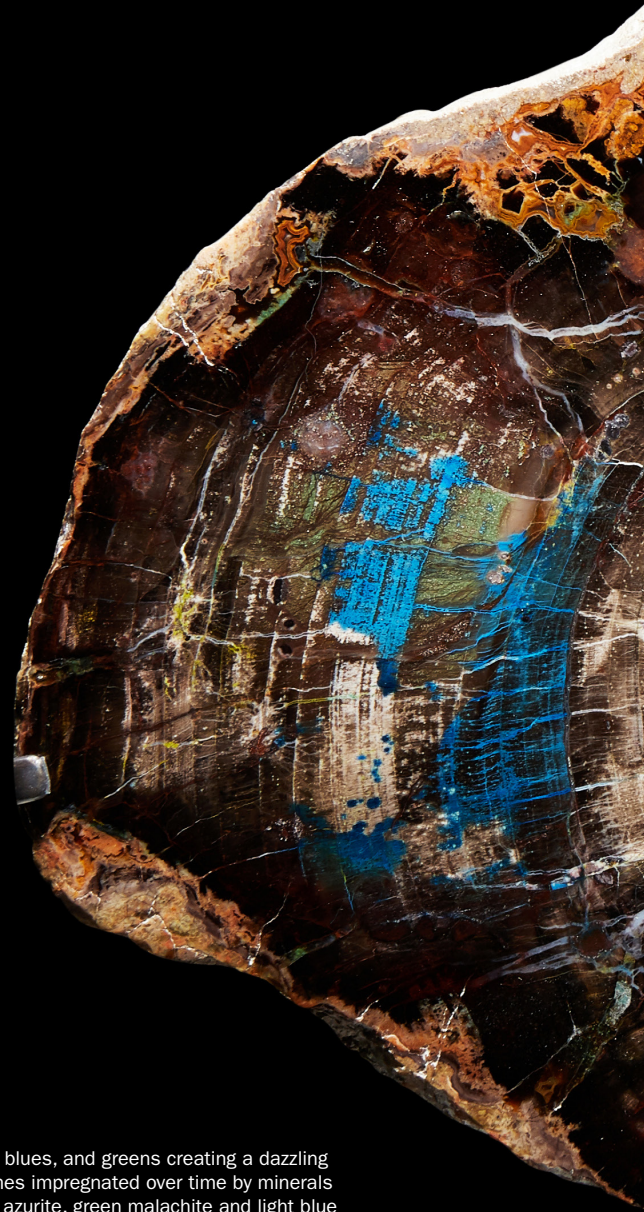
Provenance:

Recovered near the town of Zile, Turkey.

This fossilized white pine wood section displays a beautiful surface, with vibrant hues of browns, blues, and greens creating a dazzling effect. This gem-like appearance is the result of permineralization, whereby organic tissue becomes impregnated over time by minerals present in the ground or water. Some of the minerals found in the present section are deep blue azurite, green malachite and light blue chrysocolla, which has lent its name to this type of fossilized wood.

Collawood was first discovered by gold prospectors in 2012 near the town of Zile, in the Black Sea region of Turkey. As collecting from this location virtually stopped after 2013, Collawood specimens have become rare occurrences on the market. They are examples of one of Nature's most beautiful fossilization processes.

\$10,000 - 15,000





8

A Megalodon Shark Tooth (*Otodus megalodon*)

EARLY MIOCENE TO PLIOCENE EPOCH, CIRCA 23-3.6

MILLION YEARS AGO

Height 5 inches (12.7 cm).

Provenance:

Found by scuba divers in the rivers of South Carolina,
United States.

This exceptionally fine fossil would have once lined the mouth of a particularly large Megalodon shark. The mightiest predator that has ever roamed the seas, Megalodon ("large tooth") lived between 23 to 3.6 million years ago. Its teeth were much larger and thicker than any other shark, giving it the most powerful bite of the animal kingdom. This terrifying beast of prey could indeed bite clean through the head of large whales. An exceptional and fascinating creature, Megalodon was the largest shark that ever lived. It may have been up to 60 feet (18.30 meters) long and could have weighed up to 60 tons. Its closest living relative is the Mako shark, which only grows to be 14 feet (4.30 meters) long.

\$4,000 - 5,000



9

A Large Bicolite Tektite

CIRCA 800,000 YEARS AGO

Diameter 2 1/4 inches (5.7 cm).

Provenance:

Recovered from Luzon, Philippines.

This dark natural glass is formed from terrestrial debris after a meteorite impact. Also known as impact glass, its spherical shape is the result of the molten debris' orientation and speed of rotation as it penetrates the upper atmosphere and rains back down to Earth.

\$2,000 - 3,000



10

Libyan Desert Glass

CIRCA 800,000 YEARS AGO

Length 3 1/4 inches (8.3 cm).

Provenance:

Recovered from The Great Sand Sea, Sahara Desert.

Known as impact glass, this chunk of silicate was formed when an asteroid impacted Earth with such force that it liquefied terrestrial particles blasting them into the atmosphere, after which it descended to Earth as glass.

\$2,000 - 3,000



11

Two Egyptian Flint Hand Axes

THEBAN PLATEAU, LOWER PALEOLITHIC PERIOD, CIRCA 300,000-90,000 B.C.
Height of largest 5 1/2 inches (14 cm).

Property from Dr. David Girgenti, Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by descent to
Dr. Harold F. Moore (1947-2015), New York.

Acquired by the present owner from the above in 1983.

\$1,000 - 2,000



12

An Egyptian Flint in the Form of a Bird

PREDYNASTIC PERIOD, 3500-3300 B.C.
Length 1 1/4 inches (3.2 cm).

Property from a Florida Private Collection

Provenance:

Arielle Kozloff, Cleveland.

Acquired by the present owner from the above, 16 August 2010.

According to Egyptologist, Arielle Kozloff, "This little flint is most likely an early amulet, and belongs to a group of four, the other three having been in the Mildenberg collection. It is very rare for early flints to be formed in identifiable shapes, and this group probably represents a small sacred hoard." This revelation suggests that the ancient Egyptians utilized flints, like this example, as amulets rather than tools.

For comparative examples of a flint in the form of a bird dating from the Predynastic Period, see the Cleveland Art Museum, Cleveland (Inv. no. 1995.40) and A.S. Walker, *Animals in Ancient Art from the Leo Mildenberg Collection*, Mainz, 1785, vol. III, p. 55, figs. 79a, 79b, and 79c.

\$1,000 - 1,500

13

An Egyptian Black-Topped Pottery Jar

PREDYNASTIC PERIOD, NAGADA II, 3200-3000 B.C.

Height 8 inches (20 cm).

Property from Dr. David Girgenti, Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by descent to

Dr. Harold F. Moore (1947-2015), New York.

Acquired by the present owner from the above in 1983.

\$1,800 - 2,200





14

An Egyptian Black-Topped Pottery Jar

PREDYNASTIC PERIOD, NAGADA II, 3200-3000 B.C.

Height 8 1/2 inches (21.5 cm).

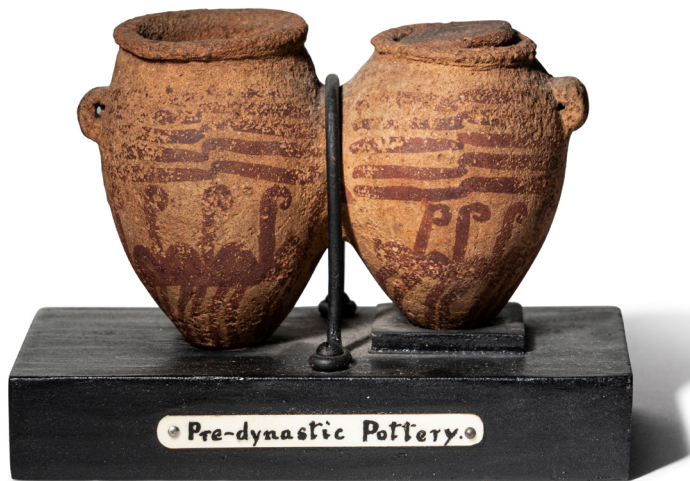
Property from Dr. David Girgenti,
Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by
descent to Dr. Harold F. Moore (1947-2015),
New York.

Acquired by the present owner from the above
in 1983.

\$3,000 - 5,000



15

An Egyptian Pottery Double Jar

PREDYNASTIC PERIOD, NAGADA II, 3200-3000 B.C.
Width 3 inches (8 cm).

Property from a Florida Private Collection

Provenance:

Blumka Gallery, New York.

Acquired by the present owner from the above, 9 October 1984.

For comparative examples, see W.M. Flinders Petrie and J.E. Quibell, *Nagada and Ballas*, London, 1896, pl. XXXIII, fig. 19 and pl. XXXIV, fig. 33b.

\$3,000 - 5,000



16

An Egyptian Granite Vessel

OLD KINGDOM, 3RD-5TH DYNASTY, 2700-2200 B.C.
Height 3 inches (7.6 cm).

Property from a New England Collection

Provenance:

Private Collection (Horst W.), Schaffhausen, Switzerland, acquired prior to 1980.

\$3,000 - 5,000



17

An Egyptian Alabaster Vessel

MIDDLE KINGDOM, 11TH-14TH DYNASTY, 2040-1660 B.C.
Height 3 7/8 inches (10 cm).

Property from a New England Collection

Provenance:

J.H.H. Claessen (1926-2006), Bladel, Netherlands, acquired prior to 1987.
Gorny & Mosch, Munich, *Auktion* 256, 26 June 2018, Lot 485.

\$2,500 - 3,500



18

An Egyptian Alabaster Mortar

MIDDLE KINGDOM, 12TH-13TH DYNASTY, 1991-1660 B.C.
Height 2 inches (5.1 cm).

Property from a California Private Collection

Provenance:

Lord McAlpine of West Green, London.

Jerome M. Eisenberg, New York; acquired from the above, July 1988.

Royal Athena Galleries, New York, January 2015
(*Art of the Ancient World*, Vol. XXVI, no. 203, p. 74).

\$1,000 - 2,000



19

An Egyptian Alabaster Bowl

MIDDLE KINGDOM, 11TH-14TH DYNASTY, 2040-1640 B.C.
Diameter 6 7/8 inches (17.4 cm).

Property from a California Private Collection

Provenance:

Mr. and Mrs. Frederick M. Stafford

[based on inventory label "Egypt - Mid. Kingdom.

Provenance: The Stafford Coll. Published in Boston."]

Christopher Terry, Cumbria, UK, acquired in the 1970s-1980s.

Chiswick Auctions, London, *Antiquities and Tribal Art*, 29 March 2017, Lot 64.

\$1,000 - 2,000

20

Five Egyptian Alabaster Vessels

NEW KINGDOM TO LATE PERIOD, 1550-343 B.C.
Height of tallest 7 inches (18 cm).

Property from Dr. David Girgenti,
Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by descent to Dr. Harold F. Moore (1947-2015), New York.

Acquired by the present owner from the above in 1983.

\$3,000 - 5,000



21

**An Egyptian Alabaster Vase with the
Cartouche of Thutmose III**

NEW KINGDOM, 18TH DYNASTY, REIGN OF
THUTMOSE III, 1497-1425 B.C.

Height 4 inches (10.2 cm).

Property from a New England Collection

Provenance:

John N. Winnie, Jr., Georgia, acquired in the
1980s-1990s.

Pierre Berge and Associés, Paris, *Archeologie*,
15 December 2009, Lot 143.

\$1,000 - 2,000



22

An Egyptian Banded Alabaster Kohl Pot

NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.

Height 3 1/2 inches (8.9 cm).

Property from a California Private Collection

Provenance:

Bonhams, London, *Antiquities*, 16-17 May 2002.

Jerome M. Eisenberg, New York, acquired from
the above.

Royal Athena Galleries, New York, January 2016
(*Art of the Ancient World*, Vol. XXVII, no. 197, p. 88).

\$1,500 - 2,500



23

An Egyptian Alabaster Duck-Shaped Cosmetic Dish
NEW KINGDOM, 18TH DYNASTY, 1550-1307 B.C.
Height 5 inches (12.7 cm).

Provenance:

Private Collection (European Lady), acquired in the 1980s.

Ornate open-face dishes in animal form were likely ritualistic in nature, to be used in a temple or tomb setting. Although this object is classified as a cosmetic dish it could have alternatively functioned as a spoon. In ancient Egypt, it was believed that after the *Opening of the Mouth* ritual, mummies were able to eat again and were offered food. Some Egyptologists have suggested that dishes such as this example were not cosmetic, but actually utensils used to feed the dead.

For comparative examples, see J.V. d'Abbadie, *Catalogue des objets de toilette égyptiens-Musée du Louvre Département des Antiquités Égyptiennes*, Éditions des Musées nationaux, Paris, 1972, and Princeton University Art Museum, New Jersey (Inv. no. y1949-18).

\$6,000 - 8,000



24

An Egyptian Pottery Jar with Head of Hathor

NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.
Height 4 1/4 inches (11 cm).

Property from Dr. David Girgenti, Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by descent to
Dr. Harold F. Moore (1947-2015), New York.
Acquired by the present owner from the above in 1983.

\$1,000 - 2,000



25

An Egyptian Obsidian Vessel

NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.
Height 1 3/4 inches (4.5 cm).

Property from a New England Collection

Provenance:

Christopher Shepherd, London, prior to 1980.

\$1,000 - 2,000



26

An Egyptian Blue Faience Cosmetic Jar

MIDDLE KINGDOM, 11TH-14TH DYNASTY, 2040-1660 B.C.
Width 1 13/16 inches (4.6 cm).

Property from an Important Midwestern Scholar

Provenance:

Alfred Obrecht, Switzerland.
Walter Banko, Ltd., Montreal, Canada.
Acquired by the present owner from the above,
10 June 2005.

\$1,500 - 2,000



27

An Egyptian Faience Double-Sided Plaque

THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, 1070-664 B.C.
Width 2 1/2 inches (6.4 cm).

Property from a Florida Private Collection

Provenance:

The Reading Museum and Art Gallery, Reading, UK. [By Repute]

Le Louvre des Antiquaries (Rita Alix Meyer), Paris.

Acquired by the present owner from the above, 12 June 1984.

For a nearly identical example, see W.M. Flinders Petrie, *Amulets*, London, 1972, p. 189, pl. XXXIV, fig. q.

\$4,000 - 6,000

28

An Egyptian Faience Ushabti

THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, 1069-945 B.C.
Height 4 inches (10.2 cm).

Property from a New England Collection

Provenance:

Possibly from Deir el-Bahri, Luxor, Egypt.

John N. Winnie, Jr., Georgia, acquired in the 1980s-1990s.

Acquired by the present owner from the above, 9 November 2007.

\$2,500 - 3,500





29

An Egyptian Faience Ushabti

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

Height 6 3/16 inches (16 cm).

Property from Dr. David Girgenti, Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by descent to

Dr. Harold F. Moore (1947-2015), New York.

Acquired by the present owner from the above in 1983.

\$800 - 1,200



30

An Egyptian Faience Ushabti

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

Height 6 11/16 inches (17 cm).

Property from Anne Gurewich Gordon, Bethesda, Maryland

Provenance:

Probably Dikran Kelekian Gallery, New York.

Acquired by Vladimir Gurewich, late 1940s or early 1950s;

thence by descent.

\$800 - 1,200

31

An Egyptian Faience Duck Scaraboid

NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.
Length 5/8 inches (1.6 cm).

Property from a Florida Private Collection

Provenance:

Maurice Nahman (1868-1948), Cairo, Egypt.
Bruce McAlpine, London (Inv. no. E.541).
Acquired by the present owner from the above,
10 July 1984.

For a comparative example of a faience seal in duck
form dating from the reign of Amenhotep III, see PE.
Newberry, *Scarabs: an Introduction to the Study of Egyptian
Seals and Signet Rings*, London, 1908, pp. 87-88, figs. 91-
92. For a scaraboid (albeit baboon) with a similar underside
from the reign of Tuthmosis III, see A. Kozloff, *Animals in
Ancient Art from the Leo Mildenberg Collection*, Cleveland,
1981, pg. 67, fig. 54.

\$3,000 - 5,000



32

**An Egyptian Bichrome-Faience Djed Pillar Fragment with the
Cartouche of Amenhotep III**

NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III, 1391-1353 B.C.
Length 1 1/4 inches (3.2 cm).

Property from an Important Midwestern Scholar

Provenance:

Wallis Colin, UK, 19th Century.
Private Collection (James Ede), London.
Acquired by the present owner from the above, 2 April 2009.

\$1,000 - 2,000

33

An Egyptian Faience Wadjet Eye Amulet

LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.
Height 1 5/8 inches (4.1 cm).

Provenance:

Private Collection (A.S.), Dusseldorf, Germany.
Acquired by the present owner from the above in 2019.

\$1,000 - 1,500





34
An Egyptian Faience 'Red' Crown
 LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.
 Length 1 9/16 inches (3.9 cm).

Property from a Florida Private Collection

Provenance:
 Blumka Gallery, New York.
 Acquired by the present owner from the above,
 9 October 1984.

\$800 - 1,200



35
An Egyptian Faience 'White' Crown
 LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.
 Length 1 9/16 inches (3.9 cm).

Property from a Florida Private Collection

Provenance:
 Blumka Gallery, New York.
 Acquired by the present owner from the above,
 9 October 1984.

\$800 - 1,200



36
An Egyptian Faience Striding Sekhmet
 LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.
 Height 4 1/8 inches (10.5 cm).

Property from a New England Collection

Provenance:
 J.H.H. Claessen (1926-2006), Bladel, Netherlands.
 Acquired by the present owner from the above in 1987.

\$2,500 - 3,500



37

An Egyptian Faience Sekhmet

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.
Height 1 inch (2.5 cm).

Property from a Florida Private Collection

Provenance:

Harlan J. Berk, Ltd., Chicago, Illinois, 1 June 1984,
Lot 334; where acquired by the present owner.

\$1,000 - 1,500



38

An Egyptian Red Jasper Hippopotamus

NEW KINGDOM TO LATE PERIOD, 1550-343 B.C.
Length 1 9/16 inches (3.9 cm).

Property from a New England Collection

Provenance:

Jean Cook, San Francisco, acquired prior to 1970;
thence by descent.

Acquired by the present owner from the above.

\$1,200 - 1,800



39

An Egyptian Funerary Cone Fragment for the Chief Wab-Priest, Sobekmose

NEW KINGDOM, 18TH DYNASTY, CIRCA 1553-1307 B.C.

Length 2 7/8 inches (7.3 cm).

Property from a Southern California Collection

Provenance:

Private Collection, New York, acquired in the
1960s; thence by descent to the present owner.

\$1,000 - 2,000



40

An Egyptian Pottery Fragment with Hieroglyphs

NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.

Height 2 1/4 inches (5.6 cm).

Property from a Southern California Collection

Provenance:

Private Collection, New York, acquired in the 1960s; thence by descent to the current owner.

This potsherd is inscribed in ink with two columns of hieroglyphs, reading right to left. The right-hand column is the latter part of a male personal name, with the epithet applied to a blessed deceased person. The preserved part of the left-hand column reads "mut-ef," It is suggested that the column could be restored as "[Ka ?]-mutef," literally "Bull of His Mother," which is an epithet of Min and Amun, or possibly "[Dua ?]-mutef," yielding "Duamutef," one of the Four Sons of Horus who guard the internal organs of the mummy in the canopic jars. A complete translation available upon request.

For an example of a complete canopic jar made from burnished red pottery and black ink, see the National Museum of Scotland (Inv. no. A.1921.1494).

\$800 - 1,200

41

An Egyptian Wood Left Arm

OLD KINGDOM TO MIDDLE KINGDOM, 2575- 1640 B.C.
Length 6 inches (15.2 cm).

Property from a Florida Private Collection

Provenance:

Jack Ogden, London.

Acquired by the present owner from the above in 1985.

\$4,000 - 6,000





42

An Egyptian Wood Right Arm

MIDDLE KINGDOM, 11TH-12TH DYNASTY, 2040-1783 B.C.
Length 10 3/4 inches (27.3 cm).

Provenance:

Cybele Gallery, Paris.

Private Collection, France; acquired from the above in 1999.

Binoche and Giquello, Hotel Drouot, Paris, *Collection of Doctor Lisfranc - The Hand*, 20 March 2017, Lot 88.

[accompanied with copy of a French Ministry of Culture export certificate]

Art Loss Register no. S00128057.

\$3,000 - 5,000



44

An Egyptian Wood Triple Tube Kohl Vessel

NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.
Height 3 3/16 inches (8.1 cm).

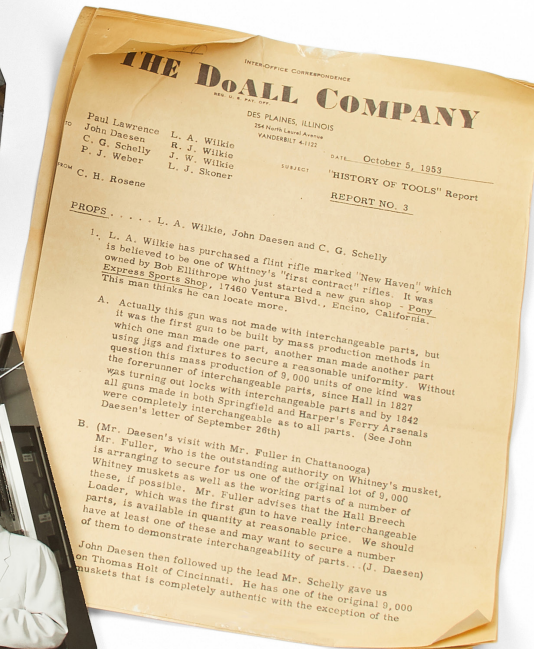
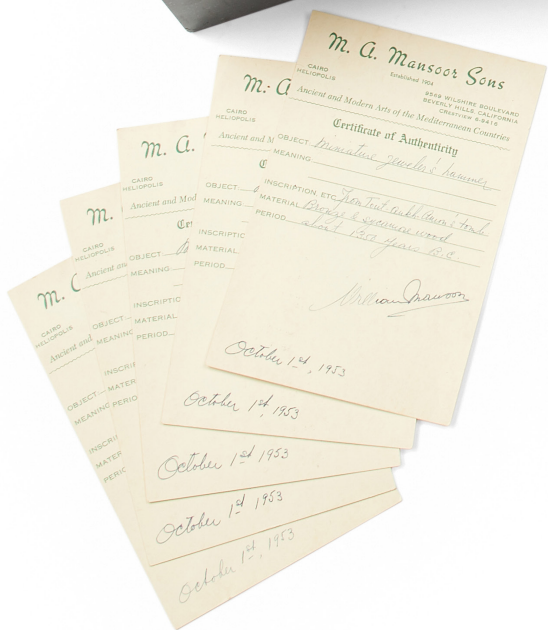
Property from a New England Collection

Provenance:

J.H.H. Claessen (1926-2006), Bladel, Netherlands.

Acquired by the present owner from the above in 1987.

\$2,500 - 3,500



43

A Set of Four Egyptian Model Tools
NEW KINGDOM, 18TH DYNASTY, 1333-1323 B.C.
Length of longest 5 1/8 inches (13 cm).

Property from O'Gara and Wilson, Ltd., Chesterton, Indiana

Provenance:

M.A. Mansoor, Cairo, Egypt.

L.A. Wilkie, Des Plaines, Illinois, acquired from the above, 1 October 1953.

[accompanied with certificate of authenticity]

During the early part of the 20th Century—the “Golden Age” of Egyptology—M.A. Mansoor was a fixture of the Shepherd's Hotel in Cairo. Located inside the hotel, his gallery was patroned by the world's social elite. His devotees included kings and queens of Africa, Europe, and Asia. In recognition of his outstanding abilities and legendary finds, Mansoor was appointed *Antiquities Dealer to the King*, the only

person to receive such an honor in Egypt. This appointment secured his reputation and facilitated sales overseas to museums and private collectors worldwide. Perhaps one of the most notable relationships he formed was with the English archaeologist Howard Carter. Famed for discovering Tutankhamun's tomb, Carter acquired many antiquities from Mansoor for Lord Carnarvon, the financier of the Carter Expedition.

Mansoor would later expand outside of Egypt and open a gallery in Beverly Hills, California. While in the United States he met Leighton Wilkie, the inventor of the machine bandsaw and founder of the DoAll Company. As is noted in a 1953 DoAll Company inter-office correspondence, Wilkie acquired the set of miniature tools seen here from Mansoor and were said to have been from the tomb of Tutankhamun. These miniature tools were later used as props for the company's much acclaimed “Civilization Through Tools” exhibit, which toured every state in the United States.

\$4,000 - 6,000



45

An Egyptian Black Granite Lion

ROMAN PERIOD OR LATER

Length 12 7/16 inches (31.3 cm).

Property from O'Gara and Wilson, Ltd., Chesterton, Indiana

Provenance:

Art Market, Cairo, Egypt, prior to 1955.

L.A. Wilkie, Des Plaines, Illinois, 1955-1974.

Wilkie Brothers Foundation, Illinois, 29 January 1974-2007 (Inv. no. E42); where acquired by the present owner.

Exhibited:

Wilkie Foundation Exhibition, *The Story of Measurement*, 1957-1974. [a travelling exhibition within the United States]

Published:

L.A. Wilkie, ed., *The Story of Measurement* (Exhibition Catalogue), Des Plaines, 1957, p. 4.

One of the most iconic images throughout history has been the lion. A graceful depiction of strength, power, and royalty, this exceptional recumbent lion stands apart for its remarkable state of preservation.

To the ancient Egyptians, lions were avatars for the gods, and as such they were imbued with majestic powers. Large representations of lions were commissioned in hard stone by pharaohs to protect temple complexes and shrines, while smaller versions were used as votive offerings by the Egyptian elite. After Rome's conquest of Egypt, these types of sculptures became fairly common in Imperial Rome. The most notable example of these are the two Egyptian basalt lions likely taken from Egypt during the reign of Domitian to decorate the *Iseum Campense*, a temple dedicated to Isis and Serapis in Rome. The lions became famous, in large part, due to the fact they were adapted into fountains.

This black granite lion comes from the collection of the renowned inventor, Leighton A. Wilkie and was acquired from Cairo, Egypt in 1955 with the aid of Mr. Niazi I. Mostafa. Together with loaned objects from The National Museum of Egypt, The Oriental Institute, and The Science Museum of England the lion was first displayed and published in a seminal exhibition titled *The Story of Measurement*, which showcased the evolution of line measurements. This exhibition, as well as a future version of it in September 1970, would go on to travel around the United States and was acknowledged by many industry leaders for its "interesting, historical background" and the "practical manner" in which it portrayed "the science of measurement throughout the ages".

For a comparable statute, see an *Egyptian Basalt Lion from the Ptolemaic Period* (National Museum of Ancient Art, Lisbon, Portugal).

\$10,000 - 15,000



46

An Egyptian Bronze Cat Head

LATE PERIOD, 26TH DYNASTY, 664-525 B.C.

Height 2 7/16 inches (6.5 cm).

Property from a New England Collection

Provenance:

J.H.H. Claessen (1926-2006), Bladel, Netherlands, acquired prior to 1987.

Pierre Berge and Associates, Paris, *Archeologie*, 2 February 2017, Lot 76.

Gorny & Mosch, Munich, *Auktion 256*, 26 June 2018, Lot 413; where acquired by the present owner.

\$2,500 - 3,500

47

**An Egyptian Steatite Cosmetic Palette
in the Form of a Double Duck**

NEW KINGDOM, 18TH-20TH DYNASTY, 1550-1070 B.C.

Length 2 3/4 inches (7 cm).

Property from a New England Collection

Provenance:

Mary Alice Ryun, Fort Worth, Texas, prior to 1975; thence by descent.

Sotheby's, New York, *Antiquities and Islamic Art*, 8 December 1995, Lot 222; where acquired by the present owner.

\$3,500 - 5,500



48

An Egyptian Limestone Model of a Trussed Duck

OLD KINGDOM, 5TH-6TH DYNASTY, 2465-2150 B.C.

Length 4 1/4 inches (10.8 cm).

Provenance:

Private Collection, Europe, acquired in the 1970s.

Bonhams, London, *Antiquities*, 20 October 2005, Lot 82.

The Merrin Gallery, New York.

Private Collection, New York.

\$3,000 - 4,000



49

An Egyptian Gilt Wood and Bronze Ibis

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

Width 5 inches (12.7 cm).

Property from Dr. David Girgenti, Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by descent to

Dr. Harold F. Moore (1947-2015), New York.

Acquired by the present owner from the above in 1983.

\$2,500 - 3,500



53

An Egyptian Basalt Falcon Face Fragment

LATE PERIOD, 26TH DYNASTY, 664-525 B.C.

Height 2 15/16 inches (7.5 cm).

Provenance:

Private Collection (K. Hartmann), Geneva.

Private Collection (D. Vollen), Switzerland.

Jean-David Cahn Auction, Basel, *Auction 2*, 26 June 2000, Lot 352.

Jean-David Cahn Auction, Basel, *Cultura*, 16 October 2000, Lot 258.

Art Loss Register no. S00093424.

\$4,000 - 6,000





50



52



51

50

An Egyptian Bronze Amun-Re

LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.

Height 3 1/2 inches (9 cm).

Property from a New England Collection

Provenance:

Madame Desurmont-Provost, Lille, France,
acquired in the 1950s-1960s; thence by descent.
Acquired by the present owner from the above.

\$2,500 - 3,500

51

An Egyptian Bronze Isis and Horus

LATE PERIOD, 25TH-26TH DYNASTY, 664-343 B.C.

Height 8 1/16 inches (20.5 cm).

Provenance:

Art Market, Virginia, 1970s. [by repute]
Mr. Richard Menendez, San Francisco, acquired in the 1990s.

Solid cast and well modelled, this bronze statue portrays a seated Isis nursing the child-god Horus. Her face is serene with a gentle smile and almond shaped eyes inlaid with silver. She offers her left breast with one arm while supporting Horus with the other. This tender pose became most common during the Late Period when Isis was primarily known as the mother of Horus and worshipped for protection of children from dangerous animals and evil spirits.

For a similar bronze, see M. Hill, ed., *Gifts for the Gods: Images from Egyptian Temples*, New York, 2007, pp.149-151.

\$12,000 - 18,000

52

An Egyptian Greywacke Bust of Isis-Hathor

LATE PERIOD, 26TH DYNASTY, 664-525 B.C.

Height 4 11/32 inches (11 cm).

Provenance:

Private Collection, Belgium.
Bigler Fine Arts (Dr. Robert Bigler), Rüschlikon and Zurich.
Private Collection (D. Vollen), Basel; acquired from the above 6 November 2007.
Art Loss Register no. S00111297.

The posterior pillar is elegantly engraved with a vertical hieroglyphic inscription, reading: "Speech of the great Isis, the mother of God, who gives life to (the) head of the domains and great on diadems/crowns [...]." Dr. Bigler attributed the bust to a workshop in the ancient Egyptian city of Sais, located in the Western Nile Delta, based on the style and wording of the inscription.

\$12,000 - 18,000



54

An Egyptian Painted Wood Mummy Mask

LATE PERIOD, 26TH-30TH DYNASTY, 664-343 B.C.

Height 25 3/16 inches (64 cm).

Provenance:

Drouot Estimations, Hôtel Drouot, Paris, *Vente Classique*,
10 June 2016, Lot 6.

In ancient Egypt, death masks were made in the likeness of the deceased so that the soul could recognize its body and return to it in the afterlife. From carved wood to cartonnage (a material made from papyrus or linen and soaked in plaster), artisans used different materials and techniques to create these masks. Royal death masks, perhaps the most famous being that of Tutankhamen, were made from precious metals. Although these masks were intended to resemble the deceased subject, the eyes were typically enlarged and lips together to make a subtle smile.

\$12,000 - 18,000





55

An Egyptian Polychrome Wood Mummy Mask

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

Height 29 9/10 inches (76 cm).

Provenance:

Beaussant Lefèvre & Associés, Hôtel Drouot, Paris, *Art d'Asie*,
10 April 2013, Lot 28.

[accompanied with copy of a French Ministry of Culture export
certificate]

Art Loss Register no. S00079929.

From the lid of an inner coffin, this idealized portrait depicts
its subject wearing a colorful *Usekh* (broad collar) and striped
tripartite wig. The face is featured with full lips that round at the
corners, a straight nose, inlaid eyes, and long eyebrows and
cosmetic lines inset in glass.

\$12,000 - 18,000





56

An Egyptian Polychrome Wood Mummy Mask

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

Height 12 inches (30.5 cm).

Property from Dr. David Girgenti, Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by descent to Dr. Harold F. Moore (1947-2015), New York.

Acquired by the present owner from the above in 1983.

\$4,000 - 6,000



57

An Egyptian Polychrome Wood Mummy Mask with Inlays

THIRD INTERMEDIATE PERIOD, 1070-664 B.C.

Height 15 1/4 inches (38.7 cm).

Provenance:

Craig Wright, Los Angeles, acquired in the 1970s-1980s.

Published:

Craig Wright: Expanding His Hollywood Hills Residence to House Books and Guests, Architectural Digest, 31 August 2003 [online article].

This over-life sized death mask features a stripped headcloth, red painted face, bronze inlaid eyebrows and cosmetic lines, and white stone inlaid eyes with black pupils.

\$8,000 - 10,000



58

An Egyptian Polychrome Wood Fragment of a Sarcophagus with Isis

PTOLEMAIC PERIOD, 304-30 B.C.

Height 24 1/16 inches (61 cm).

Provenance:

Millon, Paris, *Great Civilizations*, 27 June 2016, Lot 160.

[accompanied with copy of a French Ministry of Culture export certificate]

\$8,000 - 12,000





59

An Egyptian Limestone Relief Depicting Butchers
OLD KINGDOM, 5TH-6TH DYNASTY, 2465-2150 B.C.
Width 26 inches (66 cm).

Property from the Collection of Dr. David Girgenti,
Rockford, Illinois

Provenance:
Harold and Mary Moore, New Jersey; thence by
descent to Dr. Harold F. Moore (1947-2015), New
York.
Acquired by the present owner from the above in
1983.

To the uninitiated, Egyptian art may seem both
hieratic and static. However, an orderly and gradual
evolution is discernable in the artistic achievements
of this culture. The most copied style of ancient
Egyptian art comes from the Old Kingdom. Much
the way Europe looked to the art of ancient Greece
as the embodiment of the ideal, so too did later
dynasties look to the 'Age of the Pyramid Builders' for
inspiration and convention.

This limestone relief from the Old Kingdom was
once colorfully painted and adorned the walls of a
nobleman's tomb. The two hieroglyphic captions at
the top can be understood individually as: "tying up
a young oryx (antelope)" and "butchering meat" or
together as "bind the antelope for a choice cut". The
butchery scene is clearly carved according to fixed
conventions. Each figure is in the typical "frontality"
style with their heads forward facing and all set in an
exact median line. Slightly unusual is the figure of the
man in the center, who holds the antelope's leg, in
true profile. The slight difference in tradition could be
explained by the hand of a provincial artist working
during the early part of the 6th Dynasty. This period
saw the weakening of central government in favor of
provincial lords which would eventually break up the
kingdom and leave Egypt to anarchy.

\$10,000 - 15,000

60

An Egyptian Limestone Relief Fragment

NEW KINGDOM, RAMESSIDE PERIOD, 19TH-20TH

DYNASTY, 1307-1070 B.C.

Length 14 inches (35.6 cm).

Property from a California Private Collection

Provenance:

Private Collection, Illinois.

Leslie Hindman Auctioneers, Chicago,

Illinois, *Interiors Online Only*, 30 January 2018, Lot

435 (where catalogued as a replica).

\$4,000 - 6,000



61

An Egyptian Sandstone Relief Fragment

NEW KINGDOM, 18TH DYNASTY, AMARNA PERIOD, REIGN
OF AKHENATEN, 1353-1335 B.C.
Height 11 inches (28.5 cm).

Property from a California Private Collection

Provenance:

Private Collection, New York.

Capo Auction, Long Island, New York, *December Fine
Art and Antiques*, 19 December 2015, Lot 361.

\$2,000 - 4,000



62

An Egyptian Limestone Relief Fragment

NEW KINGDOM, LATE 18TH- EARLY 19TH DYNASTY, 1336-1279 B.C.
Height 8 3/4 (22.2 cm).

Provenance:

Kofler-Trüniger Collection, Lucerne, acquired in the 1960s.

Bonhams, London, *Antiquities*, 1 May 2008, Lot 50.

Sotheby's, New York, *Egyptian, Classical & Western Asiatic*

Antiquities, 5 June 2013, Lot 60.

Art Loss Register nos. S00049260, S00064842, S00105578,
S00030951 & S00031942.

\$5,500 - 7,500



63

An Egyptian Limestone Fragmentary Inscription

LATE PERIOD, 26TH DYNASTY, 664-525 B.C.

Height 5 3/4 inches (14.6 cm).

Provenance:

Private Collection (Mr. M), Belgium, prior to 1983.

Dominique Thirion, Brussels.

Arteas, Ltd. (Laura Bosc de Ganay), London and Paris, prior to March 2007.

Bonhams, London, *Antiquities*, 3 April 2014, Lot 173.

Art Loss Register nos. S00034442, S00050326, S00066402 & S00114244.

\$6,000 - 8,000





64

An Egyptian Sandstone Relief of a River God

PTOLEMAIC PERIOD, 304-30 B.C.

Height 15 3/4 inches (40 cm).

Property from a Midwest Private Collection

Provenance:

Private Collection (D.V.), Basel.

Jean-David Cahn Auction, Basel, *Auktion 4*, 19 October 2002, Lot 526.

Royal Athena Galleries, New York, January 2004 (*Art of the Ancient World*, Vol. XV, no. 137, pg. 52).

Depicted here is the Nile God Hapi wearing a crown incorporating papyrus and lotus. In ancient Egypt, Hapi personified the annual inundation of the Nile River. The arrival of fertile soil by-way-of the flood was imperative for growing crops to sustain the economy and livelihood of the ancient Egyptians. For that reason, Hapi was associated with fertility and illustrated as having both male and female bodily attributes, as can be seen on this relief.

\$15,000 - 20,000



65

An Egyptian Sandstone Relief Fragment

PTOLEMAIC PERIOD, 304-30 B.C.

Height 12 3/16 inches (31 cm).

Provenance:

Joel L. Malter Auction, Los Angeles, *Ethnic Art Auction*, 26 February 1989.

Dr. De Wayne Powers, World Affairs Council, acquired from the above.

This fragment likely from a temple wall features a figure carrying a tray heaped with offerings. The figure personifies a nome or administrative district. The standard atop its head prominently features a bull which likely identifies him as the standard of the 11th nome of Lower Egypt, with its metropolis at Leontopolis. There is a hieroglyphic group to the right of the bull-standard which can be read as "Powerful One of the Lords."

For more on these nomes, see W. Helck & E. Otto, *Kleines Wörterbuch der Ägyptologie*, 2nd ed. (Wiesbaden, 1970) pp. 114-115; and, Eva Pardey, "Provincial Administration," in D. B. Redford, ed., *Oxford Encyclopedia of Ancient Egypt* (New York, 2001) vol. 1 pp. 16-20.

\$8,000 - 12,000



66

A Romano-Egyptian Limestone Funerary Stele

CIRCA 2ND-3RD CENTURY A.D.

Height 14 inches (35.5 cm).

Provenance:

Private Collection (M.B.), France, acquired prior to 1970.

Art Market, Cairo, 1970s.

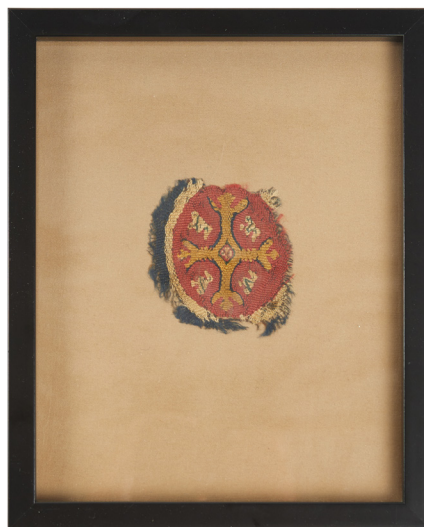
Gorny & Mosch, Munich, Germany, *Auktion 243*, 14 December 2016, Lot 472.

Published:

G. Wagner, *Quelques Steles de Kom Abu Bellou*, Les Cahiers de Recherches de l'Institut de Papyrologie et d'Égyptologie de Lille 19, 1998, p. 151-158, no. 6 (with epitaph transcribed on pl. 30c).

This funerary stele is one of the three published by Wagner for Thaubarion, of Kom Abu Bellou. The translation of the Greek epitaph, based on the French publication, reads 'Thaubarion, daughter of Herakleides, deceased too soon (at the age of) 35 years, friend of humankind [implying she is pleasant, sociable and kind], who loved her father, who loved her husband, may you breathe easy [or may you rest peacefully]. Year 12, the 20th of Payni'. Thaubarion passed at the age of thirty-five and did not have any children with her husband prior to her premature death. Thus, to recompense the lack of heirs, three epithets were used for funerary purposes.

\$6,000 - 8,000



67

Six Coptic Textile Fragments

CIRCA 3RD-6TH CENTURY A.D.

Height of largest 8 3/4 inches (22.2 cm).

Provenance:

Gorny & Mosch, Munich, Germany, *Auktion 227*,
17 December 2014, Lot 611 (part; 6 of 10).

\$1,000 - 2,000

69

An Anatolian Marble Idol

KUSURA TYPE, EARLY BRONZE AGE II, CIRCA 2700-2500 B.C.
Height 3 5/16 inches (8.4 cm).

Provenance:

Private Collection, United States, acquired in 1973.

Private Collection (Mr. J.S.), Düsseldorf, Germany.

Acquired by the present owner from the above, 12 April 2018.

Art Loss Register no. S00097258.

\$3,000 - 5,000



70

An Anatolian Marble Idol

KUSURA TYPE, EARLY BRONZE AGE, CIRCA 2700-2000 B.C.
Height 5 21/32 inches (14.4 cm).

Provenance:

Gordian Weber Kunsthandel, Cologne.

Private Collection (J.S.), Düsseldorf, Germany, acquired

from the above, 3 March 2005.

Acquired by the present owner from the above in 2018.

\$3,000 - 5,000

68

An Anatolian Marble Idol

KUSURA-BEYCESULTAN TYPE, EARLY BRONZE AGE II, CIRCA 2700-2300 B.C.
Height 4 5/8 inches (11.7 cm).

Property from a New York Private Collection

Provenance:

Private Collection, New York, acquired in the early 1970s.
Sotheby's, New York, *Antiquities and Islamic Art*, 12-13 December 1991, Lot 59.
Sotheby's, New York, *Antiquities*, 7 June 2005, Lot 13.
Colnaghi Gallery, New York, prior to 13 February 2020.

The geometric shape of this piece, also known as a "violin shaped" idol, draws attention to its subtle rhythm and proportions. Its thin and translucent form is particularly impressive having survived nearly five millennia. Although named the Kusura-type for the location in which they were first rediscovered, idols such as this one can be found all across what was once Western Anatolia and beyond.

\$15,000 - 20,000



71

A Vinca Terracotta Figure of a Woman

CIRCA 5700-4500 B.C.

Height 7 inches (17.1 cm).

Provenance:

Artemis Gallery, Louisville, Colorado, *Exceptional Day 1:*

Antiquities Asian Fine Art, 22 May 2019, Lot 63.

\$5,000 - 7,000





72

A Geometric Bronze Horse

CIRCA 8TH CENTURY B.C.

Height 3 1/2 inches (8.9 cm).

Provenance:

Private Collection, Belgium, acquired in the 1960s; thence by descent.
Sotheby's, New York, *Antiquities and Islamic Works of Art*, 8 December
2000, Lot 57.

Antiquarium, Ltd., New York, 2018 (*Treasures XVII*, p. 21).

For comparative examples, see J. Zimmermann, *Les chevaux de
bronze dans l'art géométrique grec*, Mainz, 1989, pl. 56, fig. 7b and Ny
Carlsberg Glyptotek, Copenhagen (Inv. no. 3188).

\$8,000 - 12,000



73

A Greek Bronze Spear Point

ARCHAIC PERIOD, CIRCA 7TH-6TH CENTURY B.C.

Height 8 13/16 inches (22.4 cm).

Provenance:

Private Collection, Canada, acquired in the 1970s.

\$1,200 - 1,800



74

An Attic Bronze Figure of a Horseman

CIRCA 500 B.C.

Height 2 3/4 inches (7 cm).

Provenance:

Private Collection (J.T.), Zurich.

Acquired by the present owner from the above in 2013.

Art Loss Register no. S00074939.

\$12,000 - 18,000

75

A Western Greek Bronze Patera with a Nude Youth as Handle

CIRCA 480 B.C.

Height 16 1/2 inches (40.2 cm).

Provenance:

Herbert A. Cahn, Basel, Switzerland, prior to 2010.

Art Loss Register nos. S00034533, S00059818 & S00075168.

\$12,000 - 18,000



76

A Greek Silver Phiale

CIRCA 5TH CENTURY B.C.

Diameter 6 5/16 inches (16 cm).

Provenance:

Private Collection, London, acquired on the London Art Market in 1990.

\$1,500 - 2,500



77

An Attic Black-Figured Column-Krater

CIRCA 525-475 B.C.

Height 19 inches (48.3 cm).

Property from a Southern Collector

Provenance:

Private Collection (Mr. B.), Switzerland, acquired between 1960 and 1980.

Bonhams, London, *Antiquities*, 30 October 2003, Lot 201.

Jean-David Cahn Auction, Basel, *Auktion 5*, 23 September 2005, Lot 104.

Royal Athena Galleries, New York, January 2006 (*Art of the Ancient World*, Vol. XVII, no. 103, p. 57).

Published:

Beazley Archive Pottery Database no. 9001999.

The chariot race was the most prestigious event at all the Panhellenic games held in Greece. Only the wealthiest of families could afford the four-horse chariot (*quadriga*) and professional driver needed to enter the competition. This exceptionally large column-krater with depictions of chariots must have pleased the symposiasts whose wine was mixed in it.

The subject of the principal side is a chariot procession with Athena standing in the box of a *quadriga*. The panel is ennobled with three additional Greek gods: Apollo and his lyre, Hermes with his winged shoes (*petasos*), and Artemis with a young stag at her side. The two male figures on the reverse side comprise a different kind of chariot procession, that of the hunt. Both men are shown bearded and gripping spears. The first man mounts a *quadriga*, readying for departure while the second man looks back, and a molossian hound waits patiently to lead the way forward. Across the thick flat rim, a pride of lions and passel of wild boar faceoff between two large palmettes.

\$30,000 - 50,000





78
An Attic Black-Figured Krater with Six Dancing Komasts
 CIRCA 500 B.C.
 Height 8 1/2 inches (21.5 cm).

Provenance:

Private Collection, UK, acquired in London in the 1980s.

Private Collection, United States, acquired in 1985.

Aphrodite Ancient Art, New York, prior to 2015 (*Art of the Ancients*, Vol. II, p. 8-9, no. 5).

On two panels, six *Komasts* (revellers) dance around the sides of this krater, adorning padded tunics with one arm forward and one arm back, holding what appear to be drinking horns. *Komasts* were portrayed on drinking vessels as early as 500s B.C. and shed considerable light on ancient Greek life.

This krater would have been used to house wine and is a fitting receptacle to bear the scene of the *Komos* (ritualistic procession). The *Komos* was performed, particularly during the Greater Dionysia, to pay homage to Dionysus, the God of wine, theatre, and euphoria. There are ancient references to the *Komos*, suggesting the procession was also incorporated into other festivals, symposiums, and even weddings. A vessel with this scene would have surely sparked joy and laughter from its patron during a pleasurable celebration.

\$15,000 - 20,000

79

An Attic White-Ground Lekythos

ATTRIBUTED TO THE ATHENA PAINTER, EARLY 5TH CENTURY B.C.

Height 12 5/16 inches (31.3 cm).

Property from a Southern Collector

Provenance:

Charles-René de Paul de Saint-Marceaux (1845-1915), Paris; thence by descent.
Sotheby's, New York, *Antiquities*, 9 June 2004, Lot 11.

The world's first beauty pageant was no ordinary contest between mortals. According to Greek mythology, Paris, the Prince of Troy, was to judge which goddess, Athena, Aphrodite, or Hera was the most beautiful by giving them a golden apple. In Homer's epic poem the *Iliad*, this event would later set the stage for the Trojan War. Painted here is the messenger god in stride with three female figures. It is likely this scene depicts Hermes escorting the three goddesses to Mount Ida to bathe in a sacred spring before the contest.

For comparative lekythoi by the Athena Painter, see E. Haspels, *Attic Black-figured Lekythoi*, Paris, 1936, p. 254, nos. 2-3.

\$10,000 - 15,000





80

An Attic White-Ground Lekythos

CIRCA 5TH CENTURY B.C.

Height 10 1/2 inches (27 cm).

Provenance:

J. Farmer Collection, Maryland, United States.

Artemis Gallery, Louisville, Colorado, *Fine Antiquities featuring King Tut*, 13 June 2013, Lot 42.

[with old Inv. no. in red ink P6380 & 93.64]

\$3,000 - 5,000

81

Two Attic Red-Figured Lekythoi

ATTRIBUTED TO THE BERLIN PAINTER, CIRCA 490-480 B.C.

Height of largest 16 inches (40.6 cm).

Provenance:

Münzen und Medaillen, Basel, acquired by 1963.

Tilly and Herbert A. Cahn, Basel, acquired by 1971 (no. HC128).

H.A.C., Basel, 1996 (Lekythoi, Oinochoi: Kannen und Lekythen der

Antiken Welt , no. 16 [Berlin Painter]; no. 17 [other]).

Private Collection, acquired from the above, 1998.

with Colnaghi Gallery, New York, 2019.

Published:

Berlin Painter: J.D. Beazley, *Attic Red-figure Vase-painters*, vol. 2, Oxford, 1963, p. 1635, no. 202bis.

J.D. Beazley, *Paralipomena: Additions to Attic Black-Figure Vase-Painters and to Attic Red-Figure Vase-Painters*, Oxford, 1971, p. 343, no. 202bis.

J.M. Padgett, *The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century B.C.*, Princeton, 2017, p. 385, no. B202bis; p. 402, no. FN14bis.

Beazley Archive Pottery Database no. 275102.

The taller of these two lekthoi has a unique past. When Beazley first saw it, the palmette designed shoulder was married to figural fragments all attributed to the Berlin Painter. However, by 1970, the figural and floral fragments had been divorced, as these parts were correctly identified as belonging to two different vases. (op. cit., 1963)

\$8,000 - 12,000





82
An Attic Red-Figured Lekythos
 ATTRIBUTED TO THE BOWDOIN PAINTER,
 CIRCA 480-440 B.C.
 Height 9 3/4 inches (24.8 cm).

Provenance:
 Hurst Gallery, Cambridge, 1998.
 \$2,500 - 3,500



83
A Proto-Corinthian Miniature Aryballos with Hounds
 CIRCA 650-640 B.C.
 Height 2 1/2 inches (6.4 cm).

Property from an Important Midwestern Scholar

Provenance:
 Charles Ede, Ltd., London (Inv. no. 5530).
 Acquired by the present owner from the above, 21
 February 2002.
 \$1,200 - 1,800



84

A Hellenistic Silver Bowl

CIRCA LATE 3RD-EARLY 2ND CENTURY B.C.
Diameter 5 1/2 inches (14 cm).

Property from a New York Private Collection

Provenance:

Art Market, New York, 1990s-2006.

\$3,000 - 5,000



85

A Hellenistic Gilt-Silver Bowl

CIRCA 2ND-1ST CENTURY B.C.
Diameter 5 inches (12.7 cm).

Provenance:

Private Collection, London, acquired on
the London Art Market in the 1980s.

\$3,000 - 5,000

86

A Hellenistic Marble Statue of a Draped Woman

CIRCA 3RD-2ND CENTURY B.C.

Height 17 1/8 inches (43.5 cm).

Provenance:

Delorme and Collin du Bocage, Paris, *Sale 400*, 15 May 2013, Lot 74.

Art Loss Register no. S00089869.

[accompanied with copy of a French Ministry of Culture export certificate]

\$12,000 - 18,000





87

A Late Hellenistic Marble Head of a Veiled Woman

CIRCA 1ST CENTURY B.C.

Height 11 inches (28 cm).

Property from Mr. Radu Moldovan, Skokie, Illinois

Provenance:

B.C. Holland Gallery, Chicago, Illinois.

Jonathan Piser, Chicago, Illinois and Mexico, acquired from the above in the 1970s.

Direct Auction Galleries, Chicago, Illinois, *Sale 436*, 14 July 2022, Part of Lot 2.

This veiled woman comes from a life-sized statute and is preserved from the neck up. The subject, an idealized woman, is shown with smooth, classicizing features such as Venus rings, almond shaped eyes, and center-parted wavy locks. The lack of preserved attributes makes identification difficult. Her overall appearance does recall statues of Demeter or Persephone and it is equally plausible that it represents either goddess.

\$10,000 - 15,000

88

A Hellenistic Marble Head of a Woman

CIRCA 2ND-1ST CENTURY B.C.

Height 8 9/16 inches (22 cm).

Property from Georgette D'Angelo, Glencoe, Illinois

Provenance:

Acquired from the Art Market, Chicago, in the late 1960s or early 1970s.

\$2,000 - 3,000



89

An Etruscan Terracotta Antefix

CIRCA 6TH CENTURY B.C.

Height 6 1/2 inches (16 cm).

Property from a New York Private Collection

Provenance:

Hôtel Drouot, Paris, 12 October 1991, Lot 143.

\$1,500 - 2,500





90

A Pair of Canosan Painted Pottery Oinochoai
CIRCA 3RD CENTURY B.C.
Height 23 3/4 (60.3 cm).

Property from a Chicago Collection

Provenance:
Fortuna Fine Arts, New York, prior to 1991.
Christie's, New York, *Antiquities*, 15 December
2015, Lot 35.
Lewis B. Cullman, acquired from the above in
2015.

\$15,000 - 20,000







91

An Apulian Red-Figured Fish Plate

ATTRIBUTED TO THE CUTTLEFISH PAINTER, CIRCA 350-325 B.C.
Diameter 11 3/16 inches (28.4 cm).

Property from a Southern Collector

Provenance:

Christie's, New York, *Antiquities*, 10 June 1994, Lot 143.

\$4,000 - 6,000

92

An Apulian Red-Figured Fish Plate

CIRCA 340-320 B.C.
Diameter 8 5/8 inches (22 cm).

Provenance:

Eduard Burkhard, Basel.

Private Collection, Germany, acquired from the above in 1978.

\$4,000 - 5,000



An Apulian Red-Figured Neck Amphora

CIRCA LATE 4TH CENTURY B.C.

Height 24 2/5 inches (61.9 cm).

Provenance:

Private Collection (K.F.), Germany, 1970s.

Gorny and Mosch, Munich, *Auktion 210*, 2012, Lot 358.Gorny and Mosch, Munich, *Auktion 218*, 18 December 2013, Lot 360.Aphrodite Ancient Art, New York, 2015 (*Art of the Ancient*, Vol. II, no. 7. p. 12).

[accompanied by a copy of a thermoluminescence analysis report]

The body of this amphora is densely decorated with scrolls, palmettes, vines, and flowers. The obverse depicts a female's head emerging from a patera. The reverse is a single female head in profile adorned with sakkos. It is possible the painter was influenced by the Kantharos Group (320-310 B.C.).

\$8,000 - 12,000



94

An Apulian Red-Figured Neck Amphora

CIRCA LATE 4TH CENTURY B.C.

Height 29 1/2 (75 cm).

Provenance:

Private Estate, Connecticut, acquired in the mid-1980s.

[accompanied by a copy of a thermoluminescence analysis report]

\$10,000 - 15,000



95

An Apulian Red-Figured Lekanis Lid

CIRCA 4TH CENTURY B.C.

Diameter 8 1/2 inches (21.6 cm).

Property from a California Private Collection

Provenance:

Private Collection, Sussex, UK.

Gorringe's, Lewes, East Sussex, UK, *Two Day Sale of Fine Art & Antiques*, 27 March 2013, Lot 149.

\$600 - 800



96

An Apulian Gnathian-Ware Skyphos

CIRCA 4TH CENTURY B.C.

Height 4 3/4 inches (12 cm).

Property from Mr. Radu Moldovan, Skokie, Illinois

Provenance:

B.C. Holland Gallery, Chicago, Illinois.

Jonathan Piser, Chicago, Illinois and Mexico, acquired from the above in the 1970s.

Direct Auction Galleries, Chicago, Illinois, *Sale 436*, 14 July 2022, Part of Lot 2.

\$800 - 1,200



97

A Campanian Black-Glazed Dish

CIRCA 4TH CENTURY B.C.

Diameter 7 1/2 inches (19 cm).

Provenance:

Private Collection (Frank Sternberg), Zurich.

Nancy and Earl Keefer, Chicago, Illinois, acquired from the above in the 1970s-1980s.

\$600 - 800

98

An Italic Impasto Amphora with Spiked Handles

LAZIO, CIRCA 650-625 B.C.

Height 9 1/2 inches (24.1 cm).

Provenance:

Private Collection (E.W.), Austria, acquired in the 1970s-1980s.

Gorny & Mosch, Munich, *Auktion* 243, 14 December 2016, Lot 135.

\$2,000 - 3,000



99

An Etruscan Bucchero Oinochoe

CIRCA 6TH CENTURY B.C.

Height 9 5/8 inches (24.4 cm).

Provenance:

Professor George N. Olcott (1869-1912), Columbia University, New York, acquired 1899-1912 (Inv. no. S1831). The Toledo Museum of Art, Toledo, Ohio, acquired from the estate of Professor Olcott, through his widow Zita L. Olcott, in 1912 (Inv. no. 1912.1254). Harlan J. Berk, Ltd., Chicago, Illinois, *The Toledo Sale*, 2017, Lot 87.

\$1,000 - 2,000



100

A Cypriot Terracotta Bowl

BRONZE AGE, CIRCA 2700-1900 B.C.

Height 6 1/2 inches (16.5 cm).

Property from a California Private Collection

Provenance:

Charles Ede Ltd., London.

Maurice and Eleanor Teichner, Connecticut, acquired from the above in 1989.

Butterscotch Auction, Bedford, New York, *July 12 Estate Auction*, 12 July 2015, Lot 425B.

\$1,000 - 2,000

101

A Cypriot Pottery Milk Bowl

LATE BRONZE AGE, CIRCA 1475-1325 B.C.
Height 3 1/2 inches (9 cm).

Provenance:

Herbert A. Cahn, Basel, Switzerland, acquired in the 1990s.
Art Loss Register nos. S00033935, S00055421 & S00105580.

\$1,500 - 2,000



102

A Cypriot Limestone Head of a Man Wearing a Helmet

ARCHAIC, CIRCA 6TH CENTURY B.C. B.C.
Height 2 9/16 inches (6.5 cm).

Provenance:

Louis de Clercq (1836-1901), renowned visual artist and
antiquities collector, Paris.

Galerie Segredakis, Paris, acquired in the early 1960s.

Nicolas Koutoulaskis, Paris, acquired from the above in
1965; thence by descent, Geneva.

Jürgen Haering Gallery, Freiburg, Germany.

Acquired by the present owner from the above, 11 January
2017.

Art Loss Register nos. S00052821 & S00121239.

\$5,000 - 7,000



103

A Greco-Roman Limestone Fragment with Entablature and Bucranium

CIRCA LATE 1ST CENTURY B.C.-EARLY 1ST CENTURY A.D.

Height 17 11/16 inches (45 cm).

Provenance:

Private Collection, Israel, acquired by inheritance.

Art Market, Jerusalem, 2012.

E. Barakat Antiquities (Emad Barakat), Jerusalem.

Acquired by the present owner from the above, 2 September 2015.

Art Loss Register no. S00108260.

[accompanied with copy of an Israel export license no. 529757]

\$12,000 - 18,000





106

A Roman Terracotta Draped Female Figure

CIRCA 1ST CENTURY A.D.

Height 7 inches (17.8 cm).

Provenance:

Private Collection, Bavaria, Germany, 1980s.

Gorny & Mosch, Munich, *Auktion 243*, 14 December 2016, Lot 82.

\$500 - 700

107

A Roman Bronze Figure of an Actor

CIRCA 2ND-3RD CENTURY A.D.

Height 5 1/2 inches (13.7 cm).

Provenance:

Private Collection, France.

Piasa, Paris, *Antiques, Collectables*, 28-29 June 2004, Lot 414.

Bonhams, London, *Antiquities*, 15 October 2008, Lot 252.

Royal Athena Galleries, New York, January 2010 (*Art of the Ancient World*, Vol. XXI, no. 62, pg. 31).

Hixenbaugh Ancient Art, Ltd., New York, 27 April 2018 (Inv. no. 6849).

[accompanied with copy of a French Ministry of Culture export certificate]

Published:

J.D. Cahn, *Cahn's Quarterly* 4/2018, 2018, p. 6.

J.D. Cahn, *Cahn's Quarterly* 3/2019, 2019, p. 2.

\$12,000 - 18,000



108

A Roman Bronze Herm Finial

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Height 5 3/4 inches (14.6 cm).

Property from a Southern Collector

Provenance:

The Roger Peyrefitte Collection, Paris.

Christie's, New York, *Antiquities*, 5 June 1998, Lot 282.

Christie's East, *Antiquities and Souvenirs of the Grand Tour*, 28-29 April 1999, Lot 682.

Christie's, New York, *Antiquities*, 8 June 2005, Lot 147.

\$2,000 - 3,000

104

A Thracian Gilt-Silver Tondo of a Female Bust
CIRCA 4TH CENTURY B.C.

Diameter 1 1/4 inches (3.3 cm).

Property from a Chicago Collection

Provenance:

Private Collection, Germany, prior to 1990.
Christie's, London, *Antiquities*, 12 December
1990, Lot 152.

Michael Ward Gallery, New York, by 1992.
Lewis B. Cullman, acquired from the above in
1992.

Published:

Michael Ward Gallery, New York, *Hidden Heritage:
The Art of Eastern Europe from the Stone Age to
the Celts* (Exhibition Catalogue), 1992, no. 45.

\$1,200 - 1,800



105

Four Thracian Gilt-Silver Double Eagle Plaques
CIRCA 4TH CENTURY B.C.

Height of each 15/16 inches (2.4 cm).

Property from a Chicago Collection

Provenance:

Michael Ward Gallery, New York, prior to 1992.
Lewis B. Cullman, acquired from the above in 1992.

Published:

Michael Ward Gallery, New York, *Hidden Heritage: The Art of
Eastern Europe from the Stone Age to the Celts* (Exhibition
Catalogue), 1992, no. 47.

\$1,000 - 2,000



109

Two Roman Bronze Appliques

CIRCA 1ST-2ND CENTURY A.D.

Height 4 3/4 inches (12 cm).

Provenance:

Christie's, London, *Antiquities*, 25 October 2007,
Lot 56.

Private Collection, France, prior to 2008.

Christie's, London, *Antiquities*, 29 April 2008, Lot
157.

Aphrodite Ancient Art, New York, prior to 2013
(*Art of the Ancients*, Vol. I, 2013, p. 22, no. 18).
[accompanied with copy of a French Ministry of
Culture export certificate]

For a similar example, see M. Comstock and C.
Vermeule, *Greek, Etruscan and Roman Bronzes*,
Museum of Fine Arts Boston, 1971, pp. 436-7.
no. 641.

\$3,000 - 5,000



110

A Roman Marble Double Cinerary Urn of Flavia Zoe and her Family

CIRCA 150 A.D.

Length 27 1/2 inches (70 cm).

Provenance:

Charles, the 8th Lord Kinnaid, and his son George, the 9th Lord, Perthshire, Scotland, Rossie Priory, acquired in Rome 1820-1825.

Mr. A. Alonso, Salamanca, Spain, acquired in the 1960s-1980s.

ArtAncient, London, acquired from the above.

Acquired by the present owner from the above, 9 January 2017.

[accompanied with copy of a Spanish export license, no. 2015/01345]

Published:

A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 655, no. 101.

The well-preserved inscription on this cinerary urn, reads "Dis Manibus | Flaviae Zoe | Nucrinus coniugi | karissimae bene merenti | item sibi et | Pomponiae Thallusae" on the right panel; the left panel, reads "et P Betilieno | Cureti Carpo et | Primigenio." The translation of both, reads "To the Spirits of the Dead, Nucrinus [made this monument] for Flavia Zoe, dearest [and] well-deserving wife, likewise for himself and for Pomponia Thallusa / and for P[ublius] Betilienus Curetius Carpus and Primigenius." For a comparative example of a cinerary urn inscribed to Julia Prisca, see the Museo Nazionale Romano, Rome (Inv. no. 297204).

\$20,000 - 30,000





111

A Roman Marble Statue of Pan Holding Pipes

CIRCA 30 B.C.-10 A.D.

Height 32 1/2 inches (82.6 cm).

Provenance:

Private Collection, France.

Private Collection, Belgium, acquired in the 1950s.

Charles Ede, London, 2007 (*Greek and Roman Sculpture in Stone*, no. 12, Inv. no. 7665).

Sotheby's, New York, *Egyptian, Classical & Western Asiatic Antiquities*, 5 June 2013, Lot 38.

Art Loss Register nos. S00008131, S00035928, S00062131 & S00075655.

[accompanied with copy of a French Ministry of Culture export certificate, no. 033084]

Exhibited:

Basel Ancient Art Fair (BAAF), 2-7 November 2007.

For comparative examples based on the Greek original of the 4th Century B.C., see L. Budde and R. Nicholls, *A Catalogue of the Greek and Roman Sculpture in the Fitzwilliam Museum Cambridge*, Cambridge, 1967, p. 26-27, pl. II, no. 49 and H. Stuart Jones, *A Catalogue of the Ancient Sculptures. The Sculptures of the Museo Capitolino*, Oxford, 1912, p. 69f, pl. 13, no. 18.

\$25,000 - 35,000



112

A Roman Marble Torso of a Military Officer

CIRCA 2ND CENTURY A.D.

Height 28 inches (71.2 cm).

Property from a New York Collection

Provenance:

Gorny & Mosch, Munich, *Auktion 137*, 15 December 2004, Lot 144.

Fortuna Fine Art, Ltd., New York, 2009 (*After Twenty Years*, p. 12, no. 15).

Acquired by the present owner from the above, prior to 12 May 2011.

This figure is seen wearing a pair of trousers, a long tunic, and a leather cuirass. Pinned to his right shoulder is a cloak draped across the front of his body. This unique combination of garments is seen in depictions of high-ranking soldiers on the historical reliefs from the Trajanic and Antonine periods.

\$20,000 - 30,000



113

A Roman Marble Trapezophorus in the Form of a Barbarian Captive
CIRCA 1ST-2ND CENTURY A.D.
Height 24 1/4 inches (62 cm).

Property from Mr. Radu Moldovan, Skokie, Illinois

Provenance:

B.C. Holland Gallery, Chicago, Illinois.

Jonathan Piser, Chicago, Illinois and Mexico, acquired from the above in the 1970s.

Direct Auction Galleries, Chicago, Illinois, Sale 436, 14 July 2022, Part of Lot 2.

The inspiration for this sculpture likely comes from the series of bound Dacian captives that decorated Trajan's Forum. The campaign took nearly 50,000 Dacians as slaves and was commemorated on a triumphal column. There the Dacians are depicted in submission and serve as a symbol of Rome's expansion and imperial power.

The last king of Dacia, Decebalus, was a long-standing foe of Rome. In 101 A.D., Emperor Trajan led a major campaign in person to conquer the region. Trajan's engineers constructed an impressive timber bridge over the Danube and the Emperor led his troops into Dacia quickly defeating Decebalus' army. The two sides signed a peace treaty, but Decebalus couldn't resist continuing to raid Roman territory. Soon war broke out again. The Dacians fought vigorously, but Trajan brought overwhelming force to bare employing no fewer than 13 legions. The Romans ground forward inexorable into Dacia eventually capturing the capital city. Decebalus fled with the Roman cavalry in hot pursuit. Finally, with Roman troopers closing in and his bodyguards slain, Decebalus took his own life. With the death of Decebalus in 106 A.D., the Dacian Wars ended, and the Kingdom of Dacia was annexed and turned into a Roman province. These foreign conflicts resulted in changes to the physical landscape of Rome itself. Dacia was a region with abundant mineral resources and when Rome annexed it, they also took control of especially rich gold and silver mines. Ancient historians claim Trajan acquired nearly 550 tons of gold and silver from Decebalus' treasury. Much of this staggering wealth was expended on spectacular building projects in Rome, the centerpiece of which was Trajan's Forum.

\$15,000 - 20,000





114

A Roman Marble Portrait Head of a Veiled Woman

CIRCA LATE 1ST CENTURY B.C.-EARLY 1ST CENTURY A.D.

Height 12 inches (30 cm).

Provenance:

Private Collection, Zurich, Switzerland, 1981; thence by decent.

Art Market, New York, 2000.

Aphrodite Ancient Art, New York, *Fine Antiquities*, 16 April 2020, Lot 14.

The portrait of this somewhat idealized woman has a distinctive hairstyle known as the *nodus* type, and a variant of that worn by Octavia and the young Livia. This style saw the hair parted in three, with the hair from the sides of the head tied in a bun at the back while the middle section is looped back on itself. Although most of her hair is covered, the bun is suggested with a subtle bow of the veil in the back of her head.

\$8,000 - 12,000



115

A Roman Marble Portrait Bust of a Man

CIRCA 1ST-2ND CENTURY A.D.

Height 7 inches (17.8 cm).

Provenance:

John McInnis Auctioneers, Amesbury, Massachusetts, *Private Estate Collections Auctions Session Two*, 20 February 2021, Lot 715. [where catalogued as alabaster]

\$3,000 - 4,000

116

A Roman Marble Portrait Head of a Woman

CIRCA 1ST CENTURY A.D.

Height 3 1/2 inches (9 cm).

Property from Mr. Radu Moldovan, Skokie, Illinois

Provenance:

B.C. Holland Gallery, Chicago, Illinois.

Jonathan Piser, Chicago, Illinois and Mexico, acquired from the above in the 1970s.

Direct Auction Galleries, Chicago, Illinois, *Sale 436*, 14 July 2022, Part of Lot 2.

\$2,000 - 3,000



117

A Roman Marble Head of a Muse, Possibly Flora

CIRCA 1ST CENTURY A.D.

Height 2 1/4 inches (5.6 cm).

Property from a New England Collection

Provenance:

Private Collection, France, acquired in the 1930s-1960s.
Bonhams, London, *Antiquities*, 5 October 2011, Lot 492.

\$2,500 - 3,500

118

A Roman Marble Portrait Bust of a Woman

CIRCA 1ST-2ND CENTURY A.D.

Height 6 inches (15.2 cm).

Provenance:

Private Collection, United States, acquired between 1970 and 1989; thence by descent. Royal Athena Galleries, New York, January 2011 (*Art of the Ancient World*, Vol. XXII, no. 25, p. 16). Ancient Resource Auctions, Montrose, California, *Auction 55: Fine Ancient Artifacts Winter Sale*, 4 December 2016, Lot 17. Art Loss Register no. S00121783.

\$2,500 - 3,500



119

A Roman Marble Portrait Head of a Bearded Man

ANTONINE PERIOD, CIRCA 160-190 A.D.

Height 3 7/16 inches (8.7 cm).

Property from a New England Collection

Provenance:

Nicolas Koutoulakis, Switzerland (1910-1996). Private Collection (Horst W.), Schaffhausen, Switzerland, acquired from the above in the mid-1970s.

\$3,500 - 5,500



120

An Over-Lifesized Roman Marble Portrait Bust of a Youth

ANTONINE PERIOD, CIRCA 140-150 A.D.

Height 27 1/2 inches (70 cm).

Provenance:

Private Collection, England, acquired early 20th century.

Sotheby's, New York, *Antiquities*, 7 June 2012, Lot 48.

Bonhams, London, *Antiquities*, 3 April 2014, Lot 66.

Art Loss Register no. S00064808

For comparative examples of an Antonine bust, see the British Museum, London (Inv. no. 1805,0703.109) and K. Fittschen, *Prinzenbildnisse antoninischer Zeit*, Mainz, 1999, p. 82, pl. 139, no. 21.

\$20,000 - 30,000





121

A Roman Marble Head of a Man in Relief

CIRCA 3RD CENTURY A.D.

Height 8 9/32 inches (23 cm).

Provenance:

Private Collection of a Sculptor, Munich, acquired in the 1970s on the Munich Art Market (Ohlendorf).

Gorny & Mosch, Munich, *Auktion 158*, 22 June 2007, Lot 262.

Art Loss Register nos. S00030872, S00044779, S00059857 & S00075604.

Published:

J.D. Cahn, *Cahn's Quarterly* 4/2020, 2020, p. 7.

\$6,000 - 8,000



122

A Roman Marble Funerary Relief Fragment

CIRCA 2ND CENTURY A.D.

Height 21 15/32 inches (54.5 cm).

Provenance:

Private Collection, Germany, acquired in the 1970s-1980s.

Kai Schmidt, Cologne, Germany.

Acquired by the present owner from the above, 28 October 2011.

[accompanied with copy of a North Rhine-Westphalia Ministry of Culture export certificate]

Art Loss Register no. S00061408.

\$4,000 - 6,000



CABINETS OF CURIOSITIES

Zainab
Bahrani

MESOPOTAMIA

ANCIENT ART and
ARCHITECTURE

THE MAYA BOOK OF THE DEAD

Francis Robles
Donald M. Hoken



123

A Roman Marble Table

CIRCA 2ND-3RD CENTURY A.D.

Height 22 1/2 inches (57.3 cm).

Property from a New York Collection

Provenance:

Art Market, Munich, Germany.

Art Market, New York, prior to 12 June 2010.

Composed of three solid parts, the rectangular table-top with a slight interior depression and molded border rests upon two decoratively carved lion-leg supports (*trapezophori*). This kind of table (*cartibulum*) normally stood in the central room of a Roman private house (*atrium*). For earlier examples from Campania, see the archaeological sites of *House of Cornelius Rufus*, Pompeii and *House of the Wooden Partition*, Herculaneum; For a museum example, see the NY Carlsberg Glyptotek (Inv. no. I.N.2578).

\$7,000 - 9,000





124

A Roman Marble Corinthian Column Capital

CIRCA 2ND-3RD CENTURY A.D.

Height 18 inches (45.7 cm).

Property from a New York Collection

Provenance:

Art Market, Munich, Germany.

Art Market, New York, prior to 6 December 2002.

\$3,000 - 5,000

125

A Roman Marble Herm of Hercules
CIRCA 2ND CENTURY A.D.
Height 20 1/4 inches (51.4 cm).

Provenance:
Art Market, Germany, 1990s
Art Market, New York, 1990s-2006.
\$8,000 - 12,000





126

A Roman Marble Reclining River God

CIRCA 1ST-2ND CENTURY A.D.

Length 33 inches (84 cm).

Property from a California Private Collection

Provenance:

Private Collection, Europe, acquired in the 1980s.
Christie's, South Kensington, *Antiquities*, 29 April
2008, Lot 169.

\$5,000 - 7,000

127

An East Roman Limestone Bust of Cybele
CIRCA 2ND-3RD CENTURY A.D.
Height 11.5 inches (29.2 cm).

Property from a New Jersey Private Collection

Provenance:

Art Market, Munich, Germany, acquired 23
November 1995.

\$8,000 - 10,000



128

A Roman Marble Sarcophagus Fragment

CIRCA 3RD CENTURY A.D.

Length 32 3/4 inches (83.2 cm).

Property from Dr. David Girgenti, Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by descent to
Dr. Harold F. Moore (1947-2015), New York.

Acquired by the present owner from the above in 1983.

\$3,000 - 5,000





129



130



130

129

A Roman Marble Basin Fragment

CIRCA 3RD-4TH CENTURY A.D.

Length 12 1/2 inches (31.8 cm).

Property from a Southern Collector

Provenance:

Fortuna Fine Art, Ltd., New York, 2003 (*Living Long Ago*,
p. 12, no. 12).

\$3,000 - 5,000

130

Two Roman Lead Sarcophagus Fragments

EASTERN ROMAN EMPIRE, CIRCA 2ND-3RD CENTURY A.D.

Height 12 9/16 inches (32 cm).

Provenance:

Top

Wolfgang Malterer, Buxheim, Germany, prior to 1999.

Acquired by the present owner from the above, 27
October 1999.

Art Loss Register nos. S00043595 & S00063362.

Bottom

Herbert A. Cahn, Basel, acquired in the 1990s.

Art Loss Register nos. S00031974 & S00063372.

\$2,000 - 4,000

131 | Next Page

A Late Roman Stone Mosaic of a Lion Hunting Prey

CIRCA 4TH-5TH CENTURY A.D.

Height 80 inches (203.2 cm).

Property from a New York Collection

Provenance:

Art Market, Switzerland.

Art Market, New York, prior to 29 September 2008.

\$15,000 - 20,000





133

A Roman Blue-Green Glass Cinerary Urn

CIRCA 1ST-2ND CENTURY A.D.

Height 6 1/2 inches (16.8 cm).

Property from JRM, Washington, D.C.

Provenance:

Private Collection, UK, prior to 2021.

Art Market, Cambridge, UK.

Acquired by the present owner from the above in 2021.

\$8,000 - 12,000





132

A Greek Core-Formed Amphoriskos

CIRCA 5TH CENTURY B.C.

Height 2 3/4 inches (7 cm).

Property from Mr. John Hushon, Naples, Florida, sold to benefit the Panther Defense Fund of the Conservancy of Southwest Florida

Provenance:

Sa'di & Fayez Barakat & Sons, Jerusalem Plaza Hotel, Jerusalem (Inv. no. G. 205); where acquired by the present owner in the 1980s-1990s.

[accompanied by a certificate of authenticity]

\$2,000 - 4,000

134

A Roman Green Glass Pilgrim Flask

CIRCA 3RD-4TH CENTURY A.D.

Height 9 1/4 inches (23.5 cm).

Property from Mr. John Hushon, Naples, Florida, sold to benefit the Panther Defense Fund of the Conservancy of Southwest Florida

Provenance:

Sa'di & Fayez Barakat & Sons, Jerusalem Plaza Hotel, Jerusalem (Inv. no. G. 789); where acquired by the present owner in the 1980s-1990s.

[accompanied by a certificate of authenticity]

\$2,000 - 3,000



135

A Roman Pale Blue Glass Jar with Blue Spiral Trail

CIRCA 4TH CENTURY A.D.

Height 3 3/4 inches (9.5 cm).

Property from Mr. John Hushon, Naples, Florida, sold to benefit the Panther Defense Fund of the Conservancy of Southwest Florida

Provenance:

Sa'di & Fayez Barakat & Sons, Jerusalem Plaza Hotel, Jerusalem (Inv. no. G. 1111); where acquired by the present owner in the 1980s-1990s.

[accompanied by a certificate of authenticity]

\$1,000 - 1,500

136

Three Roman Green Glass Plates

CIRCA 4TH-6TH CENTURY A.D.

Diameter of largest 10 1/2 inches (27 cm).

Property from a Southern Collector

Provenance:

Ancient World Arts, New York.

Acquired from the above June 1996;
thence by descent.

\$3,000 - 5,000



138

A Roman Glass Jar with Spiral Blue Trail

CIRCA 4TH CENTURY A.D.

Height 3 1/2 inches (9 cm).

Property from Mr. John Hushon, Naples, Florida,
sold to benefit the Panther Defense Fund of the
Conservancy of Southwest Florida

Provenance:

Sa'di & Faye Barakat & Sons, Jerusalem Plaza
Hotel, Jerusalem (Inv. no. G. 595); where acquired
by the present owner in the 1980s-1990s.
[accompanied by a certificate of authenticity]

\$1,500 - 2,000

137

Eight Roman and Islamic Glass Vessels

CIRCA 3RD-8TH CENTURY A.D.

Height of tallest 9 9/16 inches (24.3 cm).

Property from Dr. David Girgenti, Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by
descent to Dr. Harold F. Moore (1947-2015),
New York.
Acquired by the present owner from the above
in 1983.

\$2,500 - 3,500









139

A Bactrian Marble Chalice

CIRCA EARLY 3RD MILLENNIUM B.C.

Height 5 5/8 inches (14.3 cm).

Property from a New England Collection

Provenance:

Yegotiel Saidnian, London and Jerusalem, acquired in the 1930s-1950s; thence by descent.

\$2,500 - 3,500

140

An Iranian Pottery Jar

CIRCA EARLY 2ND MILLENNIUM B.C.

Height 12 inches (30.5 cm).

Property from Dr. David Girgenti, Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by descent to Dr. Harold F. Moore (1947-2015), New York.

Acquired by the present owner from the above in 1983.

\$2,000 - 3,000





141

A Syro-Hittite Terracotta Figure

CIRCA EARLY 2ND MILLENNIUM B.C.

Height 9 inches (23 cm).

Property from Dr. David Girgenti, Rockford, Illinois

Provenance:

Harold and Mary Moore, New Jersey; thence by descent to Dr. Harold F. Moore (1947-2015), New York.

Acquired by the present owner from the above in 1983.

\$800 - 1,200



142

Two Near Eastern Clay Bulls

CIRCA 1800-1200 B.C.

Height of largest 4 1/4 inches (11 cm).

Provenance:

Sotheby's, New York, *Antiquities, Ethnographic, Pre-Columbian and Later Works of Art*, 4 November 1981, Lot 245.

\$800 - 1,200



143

A Luristan Bronze Standard Finial with Two Ibexes

CIRCA 9TH-7TH CENTURY B.C.

Height 6 3/8 inches (16.2 cm).

Property from a Southern Collector

Provenance:

Royal Athena Galleries, New York, prior to 1996.

Christie's, New York, *Antiquities*, 18 December 1996, Lot 29.

Exhibited:

Morristown, New Jersey, *The Etruscans: Legacy of a Lost Civilization*.

Morris Museum, March-June 1993.

\$1,200 - 1,800

144

A Scythian Bronze Helmet

KUBAN TYPE, CIRCA 6TH CENTURY B.C.
Height 8 15/32 inches (21.5 cm).

Provenance:

Dan Hotel, Tel-Aviv, *Auction No. 53*, 4
October 2012, Lot 327.

Art Loss Register no. S00070668.

[accompanied with copy of an Israel
export license no. 48293]

\$8,000 - 12,000





145

An Achaemenid Silver Phiale

CIRCA 5TH CENTURY B.C.

Diameter 7 1/2 inches (19 cm).

Property from a New York Private Collection

Provenance:

Art Market, New York, 1990s-2006.

\$2,000 - 4,000



[Detail](#) | [Back](#)



146

A Taino Stone Zemi

CIRCA 1000-1500 A.D.

Height 8 3/4 inches (22.2 cm).

Property from a New York Collection

Provenance:

Lost Arts, New York; where acquired by the present owner, 27 October 2016.

\$2,500 - 3,500



147

A Taino Stone Celt

CIRCA 900-1500 A.D.

Height 10 3/8 inches (26.4 cm).

Property from a New York Collection

Provenance:

Lost Arts, New York; where acquired by the present owner, 2019.

\$2,000 - 3,000

148

A Colima Dog Effigy Vessel

CIRCA 1ST CENTURY B.C.-2ND CENTURY A.D.

Height 11 1/4 inches (28.6 cm).

Property from Nancy and Roman Ciapalo, Dubuque, Iowa

Provenance:

The Robert Jones Collection, Milwaukee, Wisconsin.

Irving Luntz (1929-2017), The Irving Galleries, Milwaukee, Wisconsin, acquired in the 1960s.

Dr. Ed Wilson, Ripon, Wisconsin, acquired from the above in the early 1960s.

Thomas and Blanche Babcock, acquired as a gift from the above in 1964; thence by descent.

\$800 - 1,200





149

A Colima Shark Effigy Vessel

CIRCA 1ST CENTURY B.C.-2ND CENTURY A.D.

Height 6 1/4 inches (16 cm).

Property from Samuel Stern, Alexandria, Virginia

Provenance:

Art Market, Mexico City, acquired in 1958.

\$400 - 600



150

Two Nayarit Figures

CIRCA 1ST CENTURY B.C.-2ND CENTURY A.D.
Height of largest 10 inches (25.4 cm).

Provenance:

The Freda Schaeffer Galleries, New York.
Acquired by the present owner from the above,
17 August 1966.

\$600 - 800



151

An Olmec Jade Mask

MESOAMERICA, CIRCA 1000-600 B.C.

Height 6 inches (15 cm).

Provenance:

Estate of Robert V. Berg (1931-2018), La Mesa, California.

Art for Eternity, New York, 2018.

[accompanied with a Certificate of Authenticity from John R. Jordan]

Olmec stone masks are among the most important, rare and sought-after objects from ancient Mesoamerica. There are two categories of masks, either supernatural or human masks. These categories are further broken into types. Human masks are broadly categorized as portrait masks or as stylized masks. Most all masks come from the Olmec heartland of Veracruz and Tabasco in the Gulf Coast Lowlands and Olmec sites in the state of Guerrero in the Central Mexican Highlands. This life-sized human mask is of the portrait type. Its naturalist features recall portraits of powerful Olmec rulers depicted on the Colossal Stone Heads of San Lorenzo and La Venta. While some human masks have no openings in the eyes, nostrils or mouths, this example is perforated and was most likely worn by an individual. Robert "Bob" V. Berg was a professor at San Diego State University and a known collector of Ethnographic Art. A few of his pieces are documented in the Who's Who in Indian Relics series no. 10. and had a collection sale at Heritage Auctions, Texas on 8 July 2016.

\$10,000 - 15,000







152

A Mezcala Standing Figure

GUERRERO, CIRCA 300-100 B.C.

Height 11 1/4 inches (28.6 cm).

Property from a New York Collection

Provenance:

Byron D. Anderson, El Cajon, California,
1950s-1960s.

Craig Helm, El Cajon, California, prior to 2021.

Acquired by the present owner from the above,
21 August 2021.

\$4,000 - 6,000



153

A Mezcala Andesite Temple Model

GUERRERO, CIRCA 300-100 B.C.

Height 5 3/8 inches (13 cm).

Provenance:

Samuel Dubiner, Canada, 1960s.

Cecilia Ortiz, Miami, Florida, 2007.

Alex Bernand, Paris, France, 2008-2010.

[accompanied with a copy of a laboratory
examination report]

\$5,000 - 7,000

154

A Mezcala Serpentine Standing Figure

GUERRERO, CIRCA 300-100 B.C.

Height 15 1/4 inches (38.7 cm).

Provenance:

Byron D. Anderson, El Cajon, California, 1950s-1960s.

Craig Helm, El Cajon, California, 2019.

Throckmorton Fine Art, New York, 2020.

Exhibited:

The Winter Show, New York, 2020.

\$10,000 - 15,000



155

A Maya Codex Style Cylinder Vessel

CLASSIC PERIOD, CIRCA 650 TO 850 A.D.
Height 6 3/8 inches (16.2 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:

Dr. Stanley H. Boggs Collection (1901-1991), famous American archaeologist working and living in El Salvador.
Armando Antonio Lara, El Salvador and Honduras; thence by decent to family in Seattle and Maryland, United States.
Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.
Acquired by the present owner from the above, 18 December 2014.

\$3,000 - 5,000



156

A Maya Codex Style Cylinder Vessel

CLASSIC PERIOD, CIRCA 650 TO 850 A.D.
Height 7 3/4 inches (19.7 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:

Gallery Hana, Tokyo, Japan.
Hiroshi Miura, acquired from the above, 10 April 1968.
Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.
Acquired by the present owner from the above, 15 December 2014.
[accompanied with copy of Japanese receipts and importation documents]

\$2,000 - 3,000



157

A Maya Codex Style Cylinder Vessel

CLASSIC PERIOD, CIRCA 600 TO 850 A.D.
Height 5 3/4 inches (14.6 cm).

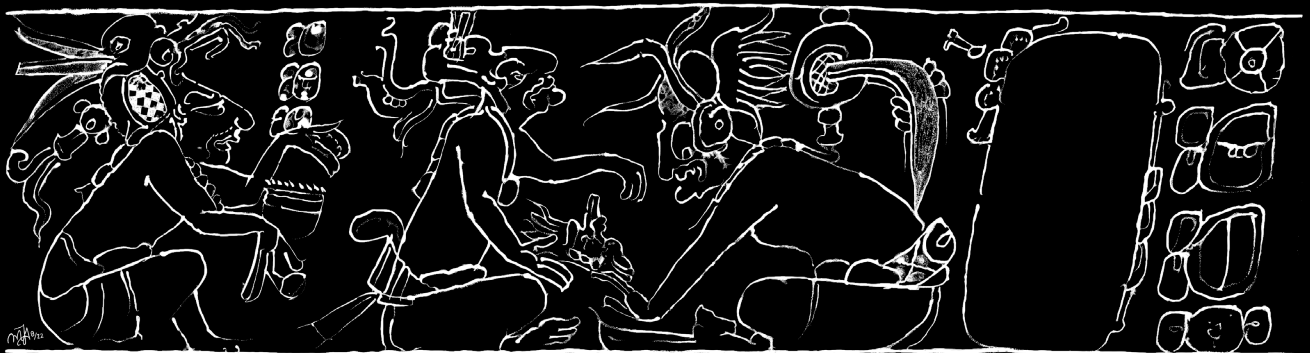
Property from Judson C. Ball, Scottsdale, Arizona

Provenance:

Harmer Rooke Galleries, New York (Inv. no 523).
Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.
Acquired by the present owner from the above, 25 November 2014.

\$4,000 - 6,000





158

A Maya Polychrome Cylinder Vessel

CLASSIC PERIOD, CIRCA 650 TO 850 A.D.

Height 4 7/8 inches (12.4 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:

Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.

Acquired by the present owner from the above, 26 August 2015.

Published:

Number K8219 in the Maya Vase Data Base, 27 September 1999.

\$7,000 - 9,000

159

A Maya Codex Style Cylinder Vessel

CLASSIC PERIOD, CIRCA 650 TO 850 A.D.

Height 5 1/4 inches (13.3 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:

Gallery Hana, Tokyo, Japan.

Hiroshi Miura, acquired from the above, 10 April 1968.

Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.

Acquired by the present owner from the above, 15 October 2015.

[accompanied with copy of Japanese receipts and importation documents]

\$1,000 - 2,000



160

A Maya Codex Style Cylinder Vessel

CLASSIC PERIOD, CIRCA 650 TO 850 A.D.

Height 4 5/8 inches (11.7 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:

Gallery Hana, Tokyo, Japan.

Hiroshi Miura, acquired from the above, 10 April 1968.

Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.

Acquired by the present owner from the above, 15 October 2015.

[accompanied with copy of Japanese receipts and importation documents]

\$1,000 - 2,000

161

A Maya Polychrome Cylinder Vessel
CLASSIC PERIOD, CIRCA 600 TO 850 A.D.
Height 6 3/8 inches (16.2 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:

Dr. Stanley H. Boggs Collection (1901-1991), famous American archaeologist working and living in El Salvador; thence by descent to Bernal Family.
Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.
Acquired by the present owner from the above, 18 February 2015.

Published:

Number K9269 in the Maya Vase Data Base, 12 November 2012.

\$4,000 - 6,000



162

A Maya Codex Style Cylinder Vessel
CLASSIC PERIOD, CIRCA 650 TO 850 A.D.
Height 6 7/8 inches (17.5 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:

Gallery Hana, Tokyo, Japan.
Hiroshi Miura, acquired from the above, 1968.
Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.
Acquired by the present owner from the above, 12 November 2015.

\$5,000 - 7,000

163

A Maya Codex Style Cylinder Vessel

CLASSIC PERIOD, 600-900 A.D.

Height 5 1/2 inches (14 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:

M.B. Collection, 1988.

Published:

F. Robicsek and D. Hales, *Maya Book of the Dead: The Ceramic Codex*, University of Virginia Art Museum, 1981, p. 217, table 16, H.

\$1,500 - 2,500



164

A Maya Incised Cylinder Vessel

CLASSIC PERIOD, CIRCA 600 TO 850 A.D.

Height 5 3/8 inches (13.6 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:

Dr. Stanley H. Boggs Collection (1901-1991), famous American archaeologist working and living in El Salvador; thence by descent to Bernal Family.

Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.

Acquired by the present owner from the above, 28 January 2015.

\$3,000 - 5,000



165

A Maya Codex Style Cylinder Vessel

CLASSIC PERIOD, CIRCA 650 TO 850 A.D.

Height 4 3/4 inches (12 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:

The Huber Collection, New York.

Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.

Acquired by the present owner from the above, 26 August 2015.

Published:

Number K3366 in the Maya Vase Data Base, 2 January 1999.

This vase shows the abstract image of the War Serpent. Atop this vessel is a band of nine glyphs translated by Michael Coe that reads: 'Here it is | His writing | A dedication to a female deity | The scribe's name | On the surface | Of the vase | For the holding of | Cacao'.

\$5,000 - 7,000

166

A Maya Codex Style Cylinder Vessel
CLASSIC PERIOD, CIRCA 600 TO 850 A.D.
Height 4 7/8 inches (12.4 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:
Dr. Richard Gill, San Antonio, Texas.
Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.
Acquired by the present owner from the above, 16 January 2015.

\$2,000 - 3,000



167

A Maya Codex Style Cylinder Vessel
CLASSIC PERIOD, CIRCA 600 TO 850 A.D.
Height 4 3/8 inches (11 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:
Gallery Hana, Tokyo, Japan.
Hiroshi Miura, acquired from the above, 10 April 1968.
Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.
Acquired by the present owner from the above, 7 March 2015.

\$1,000 - 2,000

168

A Maya Codex Style Cylinder Vessel
CLASSIC PERIOD, CIRCA 650 TO 850 A.D.
Height 4 1/8 inches (10.5 cm).

Property from Judson C. Ball, Scottsdale, Arizona

Provenance:

The Huber Collection, New York.

Walter Knox (Knox Artifacts Gallery), Scottsdale, Arizona.

Acquired by the present owner from the above, 7 July 2015.

\$1,500 - 2,500



169

A Maya Obsidian Eccentric
CLASSIC PERIOD, 650-850 A.D.
Height 3 3/4 inches (9.4 cm).

Provenance:

H. Santamarina, Miami Beach, Florida, prior to 1970.

Nick Stoetzer, Miami, Florida, 1980s.

\$1,500 - 2,500



170
NO LOT

171
Two Maya Jade Earspools
CLASSIC PERIOD, 600-900 A.D.
Diameter 3 3/4 inches (9.5 cm).

Provenance:
Angelica Abrego, Nevada, 1962.
Nilsa Abrego, New Jersey, 2022.

\$5,000 - 7,000



174

A Costa Rican Jade Bat Plaque

CIRCA 500-1000 A.D.

Height 1 7/8 inches (4.8 cm).

Property from a New York Collection

Provenance:

Acquired from Enrique Vargas Alfaro, 22 August 1984. Mr. Alfaro was the source of high quality Pre-Columbian art sold to prestigious collections such as Andre Emmerich, Morton D. May, Frederick and Jan Mayer, and William C. and Carol W. Thibadeau. Artworks listing him as provenance appear in the collections of the Smithsonian's National Museum of the American Indian, The Denver Art Museum, and the William C. Carlos Museum.

[accompanied with a copy of a laboratory examination report]

\$3,000 - 5,000

173

An Aztec Obsidian Accentric Blade

CIRCA 1,200-1,500 A.D.

Height 9 3/4 inches (24.8 cm).

Property from a New York Collection

Provenance:

Michael Robins, Santa Fe, New Mexico, 1980s.

\$1,200 - 1,800



172

A Maya Stone Jaguar or Bat Hacha

CLASSIC PERIOD, 650-850 A.D.

Height 10 inches (25.4 cm).

Property from a New York Collection

Provenance:

Ford-Bramhall Art Gallery (David H. Bramhall), New York. 1980s. [By repute]

Flavia Derossi Robinson, Torino, Italy.

Acquired by the present owner from the above, 29 April 2004.

\$15,000 - 20,000



175

A Valdivian Stone Figure

ECUADOR, CIRCA 2300-2000 B.C.

Height 9 inches (23 cm).

Property from a New York Collection

Provenance:

Throckmorton Fine Art, New York. 1980s.

Merle Edelman, New York, 2009.

Acquired by the present owner from the
above, 7 December 2009

\$6,500 - 8,500



176

An Alamito Stone Mask

ARGENTINA, CIRCA 500 B.C.-500 A.D.

Height 5 3/8 inches (13 cm).

Provenance:

Oscar Landmon, Rio de Janeiro, Brazil, 1960s.

Hugo Arias, 1960s-1992, Argentina and Miami Beach, Florida; thence by decent.

Jose Arias, California, 1992-2018.

Acquired by the present owner from the above, 6 January 2018.

\$6,500 - 8,500





177

A Mapuche Stone Scepter

ARGENTINA, CIRCA 1200-1700 A.D.
Height 12 3/8 inches (31.4 cm).

Provenance:

Hugo Arias, 1960s-1992, Argentina and Miami Beach, Florida;
thence by descent.

Jose Arias, California, 1992-2018.

Acquired by the present owner from the above, 6 January 2018.

\$14,000 - 16,000



179

Two Framed Chancay Textile Fragments

PERU, CIRCA 1300-1500 A.D.

Length 15 1/2 inches (39.4 cm).

Property from Susan Piser, Chicago, Illinois

Provenance:

Richard Gray Gallery, Chicago, Illinois.

B.C. Holland Gallery, Chicago, Illinois (Inv. no. CD87-4-23);

where acquired by the present owner.

\$800 - 1,200

178

A Moche Stirrup Vessel in the form of a Shaman Drummer

PERU, CIRCA 500-700 A.D.

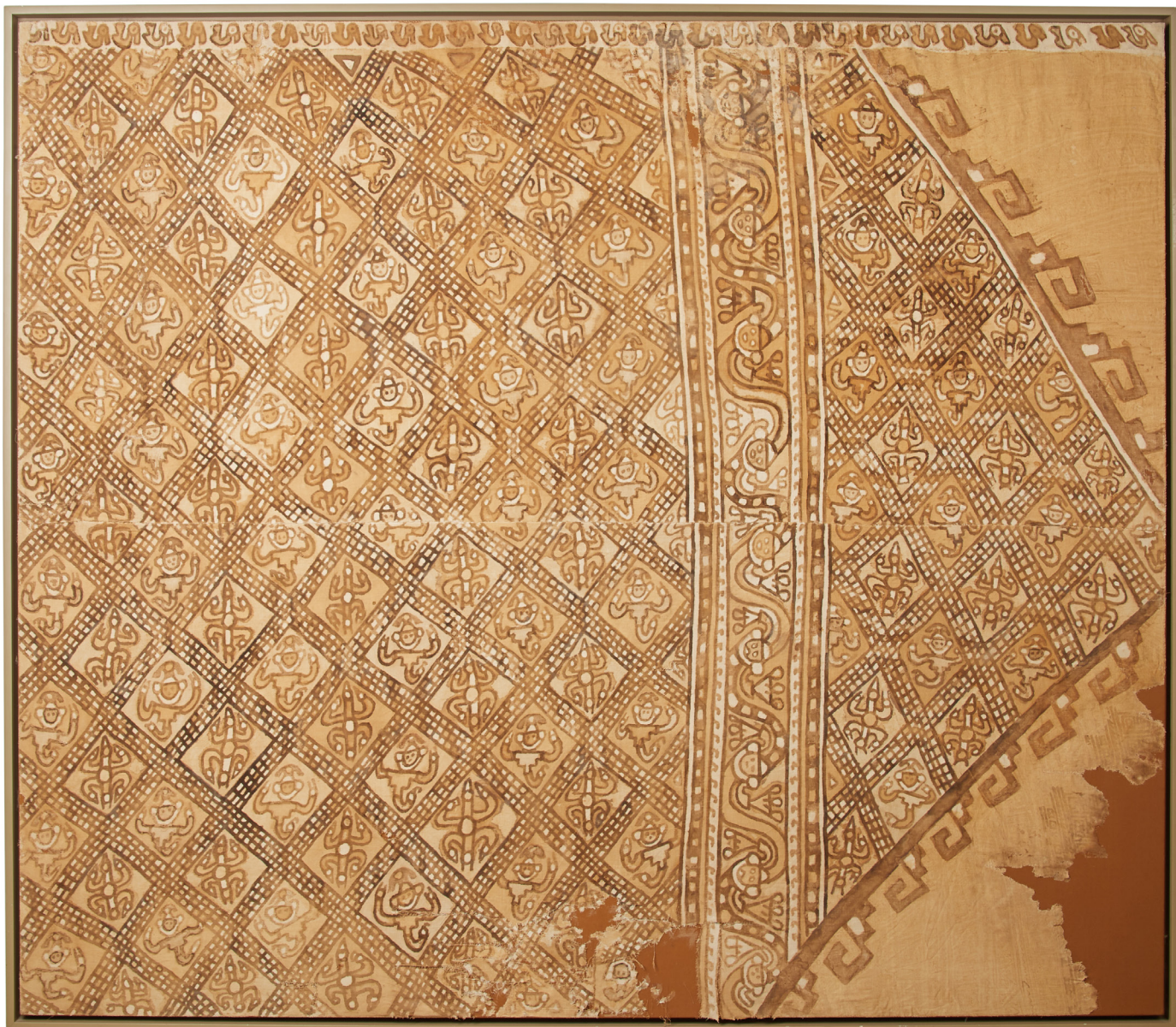
Height 7 1/8 inches (18.1 cm).

Provenance:

Private Collection (T.O.), California, acquired on the South American Art Market in the 1970s-1980s; thence by descent.

\$1,000 - 1,500





180

A Chancay Painted Textile

PERU, CIRCA 12TH-14TH CENTURY A.D.

Width 67 1/4 inches (171 cm).

Property from a Chicago Private Collection

Provenance:

B.C. Holland Gallery, Chicago, Illinois.

Acquired by the present owner from the above,
18 September 1979.

\$2,000 - 3,000



181

Two Asmat Adzes

PAPUA NEW GUINEA, 20TH CENTURY

Height of largest 18 3/4 inches (47.8 cm).

Property being sold to benefit the Mission and Vision of the Couse-Sharp Historic Site, Taos, New Mexico - Bringing the Legacy of Taos to Life

Provenance:

The Milton (1932-2011) and Adele Ward Collection, New York, acquired in Indonesia in the 1970s.

Bequeathed to the Couse Foundation in 2019.

Beginning in 1974, the collector/s traveled to Tembagapura, a district in Mimika, province of Papua, New Guinea, one of the sites of the Freeport-Indonesia Minerals Company. Tembagapura is an urban village built to support the Ertsberg copper mine and Grasberg gold mine. Asmat carvers brought their pieces to Tembagapura, where their art was displayed on a table in a shed and an expatriate acted as agent, taking care of sales to collectors. Milton was president of Freeport McMoran, Indonesia when these pieces were acquired.

\$600 - 800



182

Two Asmat Adzes

PAPUA NEW GUINEA, 20TH CENTURY

Height of largest 19 inches (48.3 cm).

Property being sold to benefit the Mission and Vision of the Couse-Sharp Historic Site, Taos, New Mexico - Bringing the Legacy of Taos to Life

Provenance:

The Milton (1932-2011) and Adele Ward Collection, New York, acquired in Indonesia in the 1970s.

Bequeathed to the Couse Foundation in 2019.

Beginning in 1974, the collector/s traveled to Tembagapura, a district in Mimika, province of Papua, New Guinea, one of the sites of the Freeport-Indonesia Minerals Company. Tembagapura is an urban village built to support the Ertsberg copper mine and Grasberg gold mine. Asmat carvers brought their pieces to Tembagapura, where their art was displayed on a table in a shed and an expatriate acted as agent, taking care of sales to collectors. Milton was president of Freeport McMoran, Indonesia when these pieces were acquired.

\$600 - 800

183

Two Asmat Drums

PAPUA NEW GUINEA, 20TH CENTURY

Height of tallest 17 1/2 inches (45 cm).

Property being sold to benefit the Mission and Vision of the Couse-Sharp Historic Site,
Taos, New Mexico - Bringing the Legacy of Taos to Life

Provenance:

The Milton (1932-2011) and Adele Ward Collection, New York, acquired in Indonesia in the 1970s.
Bequeathed to the Couse Foundation in 2019.

Beginning in 1974, the collector/s traveled to Tembagapura, a district in Mimika, province of Papua, New Guinea, one of the sites of the Freeport-Indonesia Minerals Company. Tembagapura is an urban village built to support the Ertsberg copper mine and Grasberg gold mine. Asmat carvers brought their pieces to Tembagapura, where their art was displayed on a table in a shed and an expatriate acted as agent, taking care of sales to collectors. Milton was president of Freeport McMoran, Indonesia when these pieces were acquired.

\$400 - 600





184

Two Naga Wood and Metal Spears

INDIA, CIRCA 19TH-20TH CENTURY A.D.

Height of tallest 74 1/2 inches (189 cm).

Property from Mr. Radu Moldovan, Skokie, Illinois

Provenance:

B.C. Holland Gallery, Chicago, Illinois.

Jonathan Piser, Chicago, Illinois and Mexico,
acquired from the above in the 1970s.

Direct Auction Galleries, Chicago, Illinois, *Sale 436*,
14 July 2022, Part of Lot 2.

\$600 - 800



185

Three Asmat Drums

PAPUA NEW GUINEA, 20TH CENTURY

Height of largest 22 inches (55.4 cm).

Property being sold to benefit the Mission and Vision of the Couse-Sharp Historic Site, Taos, New Mexico - Bringing the Legacy of Taos to Life

Provenance:

The Milton (1932-2011) and Adele Ward Collection, New York, acquired in Indonesia in the 1970s.

Bequeathed to the Couse Foundation in 2019.

Beginning in 1974, the collector/s traveled to Tembagapura, a district in Mimika, province of Papua, New Guinea, one of the sites of the Freeport-Indonesia Minerals Company. Tembagapura is an urban village built to support the Ertsberg copper mine and Grasberg gold mine. Asmat carvers brought their pieces to Tembagapura, where their art was displayed on a table in a shed and an expatriate acted as agent, taking care of sales to collectors. Milton was president of Freeport McMoran, Indonesia when these pieces were acquired.

\$600 - 800

186

Two Asmat Drums

PAPUA NEW GUINEA, 20TH CENTURY

Height of largest 28 3/4 inches (73 cm).

Property being sold to benefit the Mission and Vision of the Couse-Sharp Historic Site, Taos, New Mexico - Bringing the Legacy of Taos to Life

Provenance:

The Milton (1932-2011) and Adele Ward Collection, New York, acquired in Indonesia in the 1970s.

Bequeathed to the Couse Foundation in 2019.

Beginning in 1974, the collector/s traveled to Tembagapura, a district in Mimika, province of Papua, New Guinea, one of the sites of the Freeport-Indonesia Minerals Company. Tembagapura is an urban village built to support the Ertsberg copper mine and Grasberg gold mine. Asmat carvers brought their pieces to Tembagapura, where their art was displayed on a table in a shed and an expatriate acted as agent, taking care of sales to collectors. Milton was president of Freeport McMoran, Indonesia when these pieces were acquired.

\$400 - 600



187

Two Asmat Drums

PAPUA NEW GUINEA, 20TH CENTURY

Height of largest 49 inches (124.5 cm).

Property being sold to benefit the Mission and Vision of the Couse-Sharp Historic Site, Taos, New Mexico - Bringing the Legacy of Taos to Life

Provenance:

The Milton (1932-2011) and Adele Ward Collection, New York, acquired in Indonesia in the 1970s.

Bequeathed to the Couse Foundation in 2019.

Beginning in 1974, the collector/s traveled to Tembagapura, a district in Mimika, province of Papua, New Guinea, one of the sites of the Freeport-Indonesia Minerals Company. Tembagapura is an urban village built to support the Ertzberg copper mine and Grasberg gold mine. Asmat carvers brought their pieces to Tembagapura, where their art was displayed on a table in a shed and an expatriate acted as agent, taking care of sales to collectors. Milton was president of Freeport McMoran, Indonesia when these pieces were acquired.

\$600 - 800





188

Five Asmat Wood Figures

PAPUA NEW GUINEA, 20TH CENTURY

Height 17 1/2 inches (45 cm).

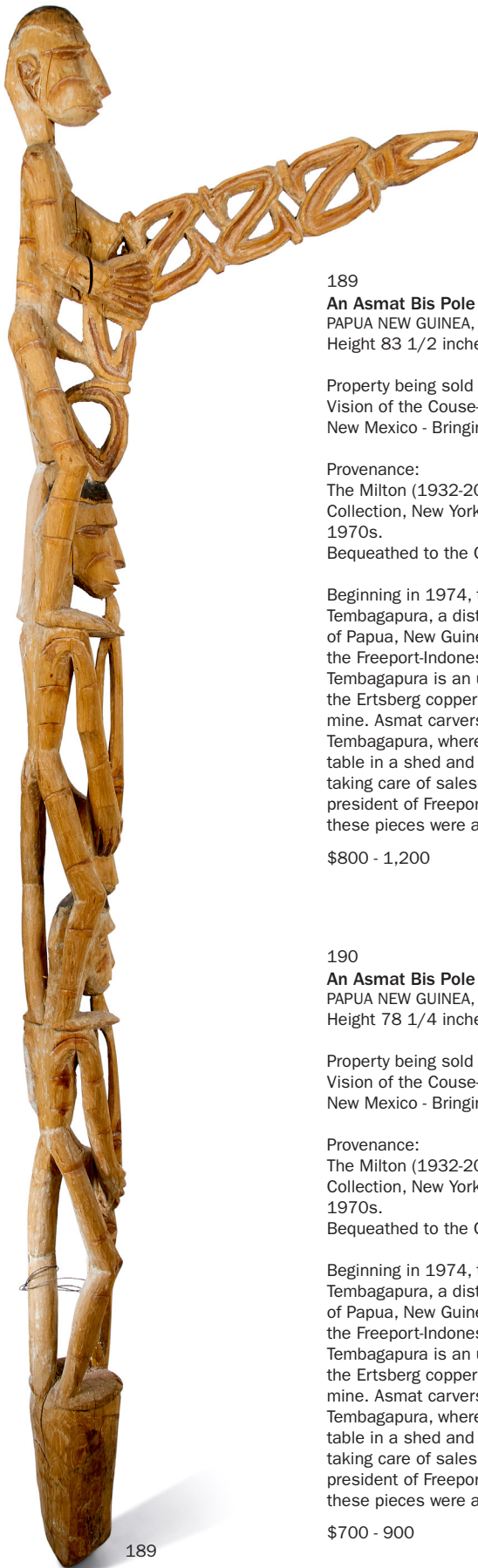
Property being sold to benefit the Mission and Vision of the Couse-Sharp Historic Site,
Taos, New Mexico - Bringing the Legacy of Taos to Life

Provenance:

The Milton (1932-2011) and Adele Ward Collection, New York, acquired in Indonesia in the 1970s.
Bequeathed to the Couse Foundation in 2019.

Beginning in 1974, the collector/s traveled to Tembagapura, a district in Mimika, province of Papua, New Guinea, one of the sites of the Freeport-Indonesia Minerals Company. Tembagapura is an urban village built to support the Ertzberg copper mine and Grasberg gold mine. Asmat carvers brought their pieces to Tembagapura, where their art was displayed on a table in a shed and an expatriate acted as agent, taking care of sales to collectors. Milton was president of Freeport McMoran, Indonesia when these pieces were acquired.

\$600 - 800



189

An Asmat Bis Pole

PAPUA NEW GUINEA, 20TH CENTURY
Height 83 1/2 inches (212 cm).

Property being sold to benefit the Mission and Vision of the Couse-Sharp Historic Site, Taos, New Mexico - Bringing the Legacy of Taos to Life

Provenance:

The Milton (1932-2011) and Adele Ward Collection, New York, acquired in Indonesia in the 1970s.

Bequeathed to the Couse Foundation in 2019.

Beginning in 1974, the collector/s traveled to Tembagapura, a district in Mimika, province of Papua, New Guinea, one of the sites of the Freeport-Indonesia Minerals Company. Tembagapura is an urban village built to support the Ertsberg copper mine and Grasberg gold mine. Asmat carvers brought their pieces to Tembagapura, where their art was displayed on a table in a shed and an expatriate acted as agent, taking care of sales to collectors. Milton was president of Freeport McMoran, Indonesia when these pieces were acquired.

\$800 - 1,200

190

An Asmat Bis Pole

PAPUA NEW GUINEA, 20TH CENTURY
Height 78 1/4 inches (199 cm).

Property being sold to benefit the Mission and Vision of the Couse-Sharp Historic Site, Taos, New Mexico - Bringing the Legacy of Taos to Life

Provenance:

The Milton (1932-2011) and Adele Ward Collection, New York, acquired in Indonesia in the 1970s.

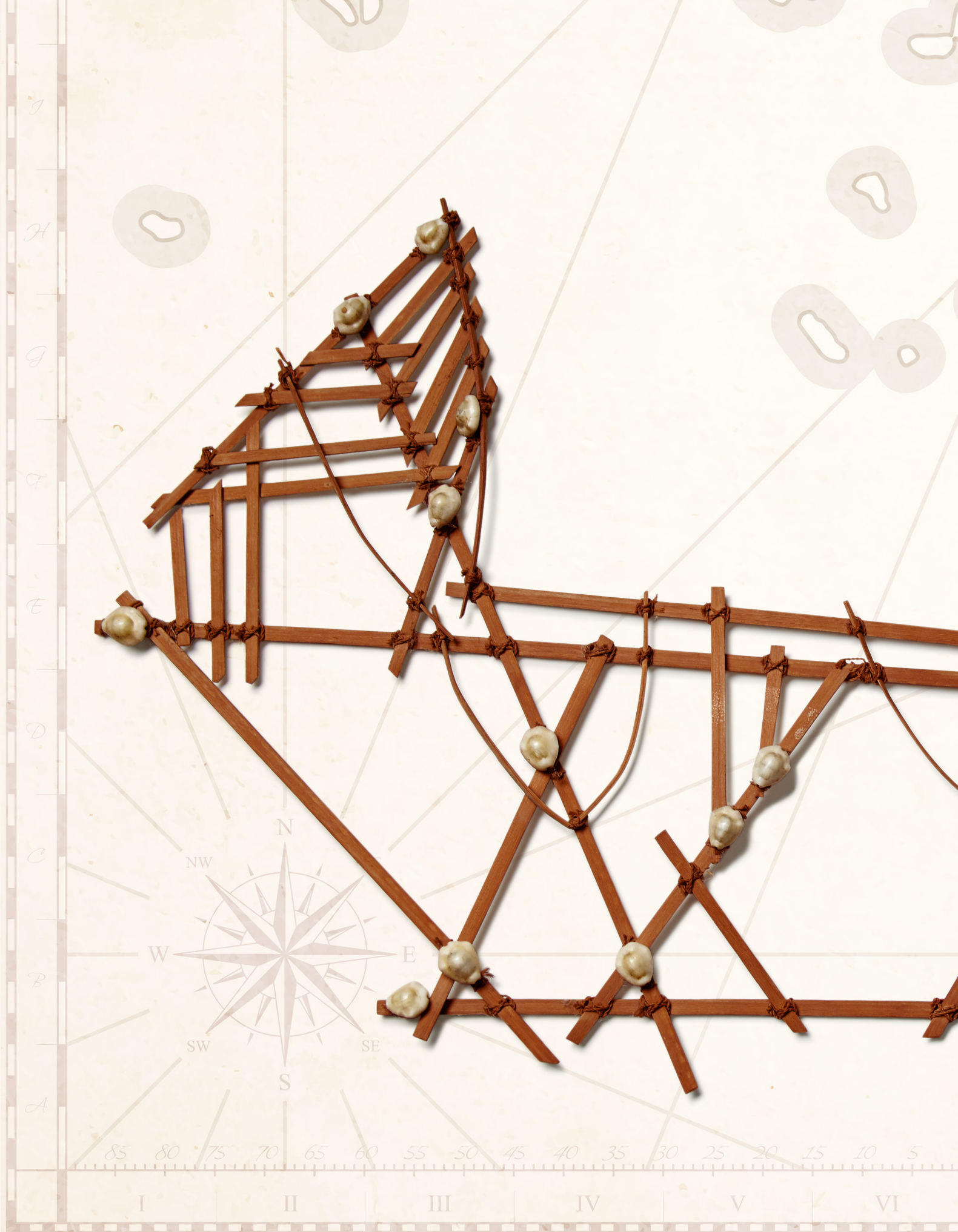
Bequeathed to the Couse Foundation in 2019.

Beginning in 1974, the collector/s traveled to Tembagapura, a district in Mimika, province of Papua, New Guinea, one of the sites of the Freeport-Indonesia Minerals Company. Tembagapura is an urban village built to support the Ertsberg copper mine and Grasberg gold mine. Asmat carvers brought their pieces to Tembagapura, where their art was displayed on a table in a shed and an expatriate acted as agent, taking care of sales to collectors. Milton was president of Freeport McMoran, Indonesia when these pieces were acquired.

\$700 - 900



190



191

A Navigational Stick Chart

MARSHALL ISLANDS, CIRCA 20TH CENTURY A.D.
Length 29 1/2 inches (75 cm).

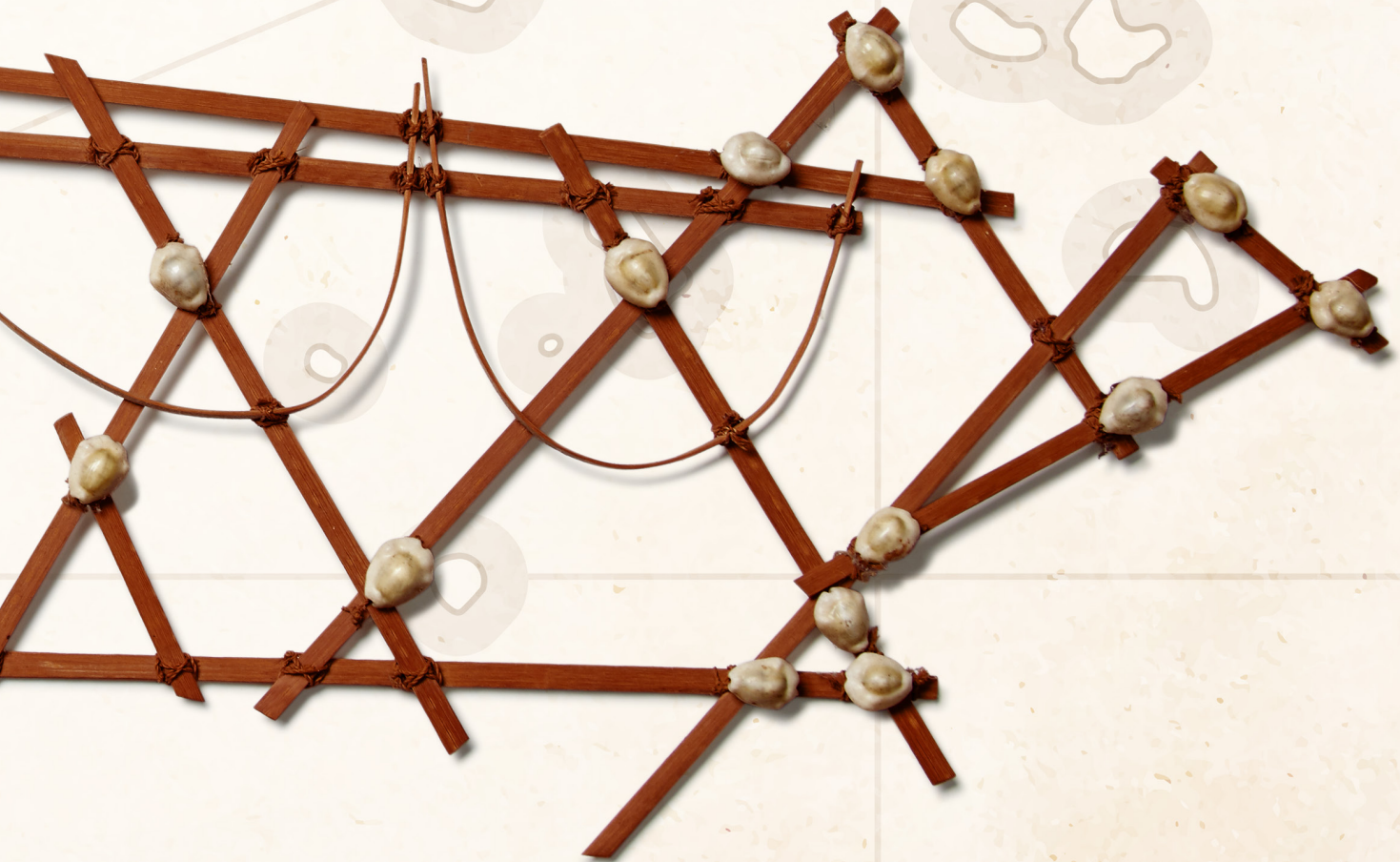
Property from Peter Sinclair, West Hurley,
New York

Provenance:

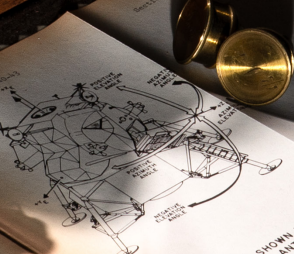
Peter Sinclair, West Hurley, New York,
acquired in the mid-1960s to mid-2000s;
thence by descent.

Master navigators once used Navigation Charts like this one from the Marshall Islands for navigation between the islands by showing currents and wave patterns. These types of Stick Charts were made to represent significant ocean swell patterns and the ways the islands disrupted those patterns. Island locations were represented by shells tied to the framework, or by the lashed junction of two or more sticks.

\$1,500 - 2,500







THE NUMBERS SHOWN WITHIN AN AREA
REPRESENT THE ANTENNA GAIN IN DB
MEASURED WITH RESPECT TO A CIRCULARLY
POLARIZED ISOTROPIC RADIATOR
LOCATION IS DERIVED FROM PROJECTION
TO THE SURFACE OF A SPHERE.

ANTENNA PATTERN
FORWARD 5-BAND INFIGHT
STAGED CONFIGURATION
22 MAY 1966
FIGURE 4-3

192

A Khmer Greystone Torso of a Woman

ANGKOR PERIOD, 12TH CENTURY A.D.

Height 16 1/2 inches (41.8 cm).

Provenance:

Private Collection, Europe, 1990s.

Christie's New York, *Indian and Southeast Asian*

Art, 19 September, 2006, Lot 209.

An Important Private Collection, New York.

This elegant female torso is finely carved with a long pleated flared *sampot*, knotted at the waist and secured with a fishtail knot.

\$10,000 - 15,000





193

A Juvenile Allosaurus Skull (*Allosaurus fragilis*)

REPLICA FROM A 150 YEAR OLD RESTORED SKULL

Height 16 inches (40.6 cm).

This museum quality cast is a direct model a specimen from the Morrison Foundation discovered in the Cleveland-Lloyd Dinosaur Quarry, Utah.

\$2,000 - 3,000

194

A Large Ostrich Egg (*Struthio camelus*)

20TH CENTURY A.D.

Height 5 9/16 inches (14 cm).

Provenance:

Private Collection, Indianapolis, Indiana.

Acquired by the present owner, 28 August 1983.

The egg of the ostrich is the largest of any living bird and has a long history of human use. Since as early as fourth millennium B.C., ostrich eggs were used for their food and emptied shells as containers. During Europe's Age of Enlightenment these eggs were considered luxury items with symbolic meaning and often decorated for display in cabinets of curiosities.

\$100 - 200



195

A Taxidermy Cayman (*Caiman crocodilus*)

CIRCA 21ST CENTURY A.D.

Length 20 7/8 inches (53 cm).

Crocodylians have existed for over 200 million years and lived alongside dinosaurs. During the 16th Century, the taxidermized crocodile was a choice acquisition for one's cabinet of curiosities. Collectors thought their exotic appearance wonderful and amphibious nature mysterious. Today, modern biologists continue to learn interesting facts about these ancient reptiles.

\$300 - 500





197

A Taxidermy Peacock (*Pavo cristatus*)

CIRCA 21ST CENTURY A.D.

Height 60 1/4 inches (153 cm).

\$1,000 - 2,000



198

Lunar Mission Modular Data Manual

[Signed: Michael Collins]

GRUMMAN, OCTOBER 1966.

Property from a Private California Collection

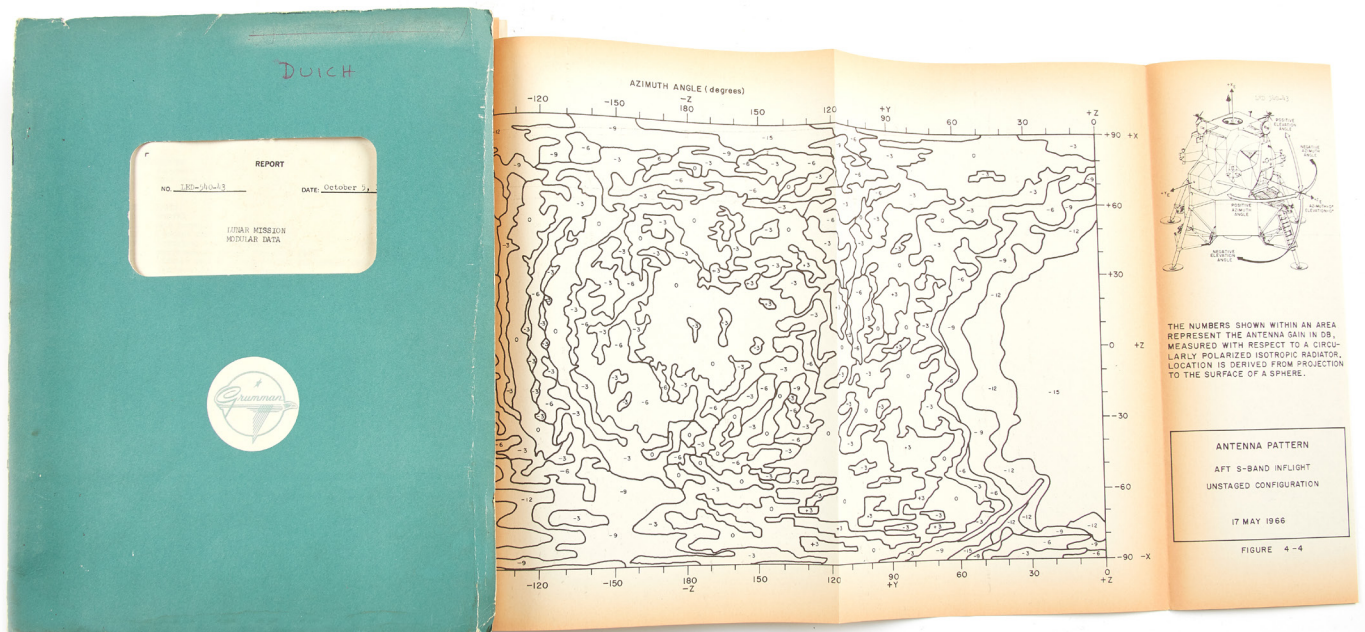
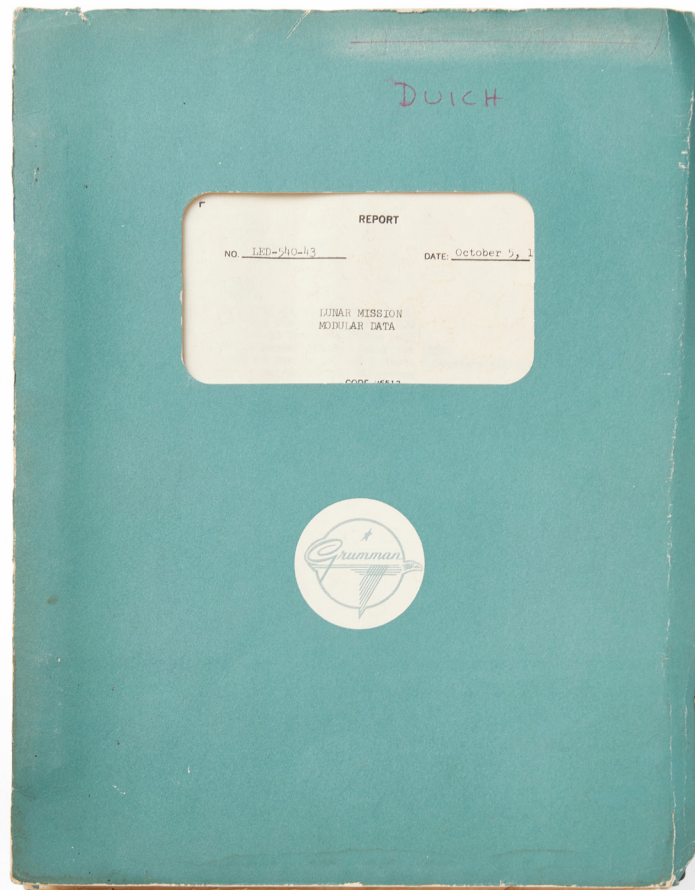
Provenance:

Michael Collins (1930–2021), NASA astronaut on Apollo 11 mission.

Gifted by Collins to Private Collection, New York in 1960s; thence by decent to the present owner.

Michael Collins was an astronaut whose most prominent mission was flying the Apollo 11 command module, the same mission that brought Neil Armstrong and Buzz Aldrin to the moon. This manual is a submission from Grunman to NASA for a lunar module. Grunman eventually built the Apollo 11 lunar module that crewed mankind's first lunar landing on July 21st, 1969, and their safe return to Earth.

\$2,000 - 3,000



HINDMAN | Antiquities & Ancient Art



JACOB COLEY
DIRECTOR, SENIOR SPECIALIST
646.255.5859
JACOBCOLEY
@HINDMANAUCTIONS.COM



MOLLY MORSE LIMMER
EXECUTIVE VICE PRESIDENT
DEPUTY CHAIRMAN
312.447.3275
MOLLYLIMMER
@HINDMANAUCTIONS.COM



ELIZABETH KEITHLEY
CATALOGUER
312.848.8356
ELIZABETHKEITHLEY
@HINDMANAUCTIONS.COM

HINDMAN | Estates, Appraisals & Business Development



ALYSSA D. QUINLAN
EXECUTIVE VICE PRESIDENT
CHIEF BUSINESS
DEVELOPMENT OFFICER
312.447.3272
ALYSSAQUINLAN
@HINDMANAUCTIONS.COM



MOLLY E. GRON, J.D.
SENIOR VICE PRESIDENT
CENTRAL REGION, TRUSTS & ESTATES
312.334.4235
MOLLYGRON
@HINDMANAUCTIONS.COM



TIM LUKE
CAI, BAS, MPPA, ISA-AM
DIRECTOR, APPRAISALS & VALUATIONS
561.833.8053
TIMLUKE
@HINDMANAPPRAISALS.COM

ATLANTA
KRISTIN VAUGHN
VICE PRESIDENT
BUSINESS DEVELOPMENT SENIOR DIRECTOR
404.800.0192
ATLANTA@HINDMANAUCTIONS.COM

CINCINNATI
VAUGHN SMITH
BUSINESS DEVELOPMENT MANAGER
513.666.4987
CINCINNATI@HINDMANAUCTIONS.COM

CLEVELAND
CARRIE PINNEY
BUSINESS DEVELOPMENT MANAGER
216.292.8300
CLEVELAND@HINDMANAUCTIONS.COM

DENVER
CHRISTINE BROSKI
BUSINESS DEVELOPMENT MANAGER
303.825.1855
DENVER@HINDMANAUCTIONS.COM

DETROIT
PAM IACOBELLI
BUSINESS DEVELOPMENT DIRECTOR
313.774.0900
DETROIT@HINDMANAUCTIONS.COM

MILWAUKEE
SARA MULLOY
BUSINESS DEVELOPMENT DIRECTOR
414.220.9200
MILWAUKEE@HINDMANAUCTIONS.COM

NAPLES
ELIZABETH RADER, PHD
BUSINESS DEVELOPMENT DIRECTOR
239.643.4448
NAPLES@HINDMANAUCTIONS.COM

MIAMI, PALM BEACH
SARAH ROY
BUSINESS DEVELOPMENT DIRECTOR
561.833.8053
PALMBEACH@HINDMANAUCTIONS.COM

SAN DIEGO
KATIE GUILBAULT, G.G.
VICE PRESIDENT
BUSINESS DEVELOPMENT DIRECTOR
858.442.6104
SANDIEGO@HINDMANAUCTIONS.COM

SCOTTSDALE
LOGAN BROWNING
BUSINESS DEVELOPMENT DIRECTOR
480.546.5150
SCOTTSDALE@HINDMANAUCTIONS.COM

ST. LOUIS
ANNA SHAVER
BUSINESS DEVELOPMENT DIRECTOR
314.833.0833
STLOUIS@HINDMANAUCTIONS.COM

WASHINGTON D.C.
MAURA ROSS
VICE PRESIDENT
BUSINESS DEVELOPMENT DIRECTOR
202.853.1638
WASHINGTONDC@HINDMANAUCTIONS.COM

HINDMAN | Inquiries

LEADERSHIP

JAY FREDERICK KREHBIEL
CO-CHAIR
CHIEF EXECUTIVE OFFICER

LESLIE HINDMAN
CO-CHAIR

WES COWAN
VICE-CHAIR

MARON HINDMAN
VICE-CHAIR

ALYSSA D. QUINLAN
EXECUTIVE VICE PRESIDENT
CHIEF BUSINESS
DEVELOPMENT OFFICER
ALYSSAQUINLAN
@HINDMANAUCTIONS.COM

JIM SHARP
EXECUTIVE VICE PRESIDENT
CHIEF OPERATING OFFICER
JIMSHARP
@HINDMANAUCTIONS.COM

MOLLY MORSE LIMMER
EXECUTIVE VICE PRESIDENT
DEPUTY CHAIRMAN
MOLLYLIMMER
@HINDMANAUCTIONS.COM

**AUCTION OPERATIONS,
CLIENT SERVICES**
MAGGIE PORTER
VICE PRESIDENT
SALES STRATEGY
MAGGIEPORTER
@HINDMANAUCTIONS.COM

RITA SWANBERG
MANAGER, CLIENT EXPERIENCE
RITASWANBERG
@HINDMANAUCTIONS.COM

DAWNIE KOMOTIOS
OPERATIONS DIRECTOR
CINCINNATI
DAWNIEKOMOTIOS
@HINDMANAUCTIONS.COM

NICOLE JOY
REGIONAL MANAGER
AUCTION OPERATIONS
NICOLEJOY
@HINDMANAUCTION.COM

FINANCE
MARCO GUSELLA
VICE PRESIDENT, FINANCE
MARCOGUSELLA
@HINDMANAUCTIONS.COM

**ESTATES & BUSINESS
DEVELOPMENT**
MIRANDA MAXFIELD
BUSINESS DEVELOPMENT
SENIOR MANAGER
MIRANDAMAXFIELD
@HINDMANAUCTIONS.COM

SAMANTHA SCHWARTZ
BUSINESS DEVELOPMENT
SENIOR ASSOCIATE, TRUSTS & ESTATES
SAMANTHASCHWARTZ
@HINDMANAUCTIONS.COM

ALLISON DURIAN
BUSINESS DEVELOPMENT MANAGER
ALLISONDURIAN
@HINDMANAUCTIONS.COM

HANNAH UNGER
BUSINESS DEVELOPMENT MANAAGER
HANNAHUNGER
@HINDMANAUCTIONS.COM

KATHRYN HODGE
BUSINESS DEVELOPMENT
SENIOR ASSOCIATE, WEST
KATHRYNHODGE
@HINDMANAUCTIONS.COM

APPRAISALS
MARGARET CECE
APPRAISALS SUPERVISOR
MARGARETCECE
@HINDMANAPPRAISALS.COM

MUSEUM SERVICES

CAROLINE MUJICA-PARODI
DIRECTOR, MUSEUM SERVICES
CAROLINEMUJICA
@HINDMANAUCTIONS.COM

MICHAEL SHAPIRO
SENIOR ADVISOR
MUSEUMS & PRIVATE COLLECTIONS

BRIAR KOEHL OLEFERCHIK
BUSINESS DEVELOPMENT
SENIOR ASSOCIATE
MUSEUM SERVICES

FINE ART
JOSEPH STANFIELD
VICE PRESIDENT
SENIOR SPECIALIST
JOSEPHSTANFIELD
@HINDMANAUCTIONS.COM

ZACHARY WIRSUM
DIRECTOR, SENIOR SPECIALIST
POST WAR & CONTEMPORARY ART
ZACHARYWIRSUM
@HINDMANAUCTIONS.COM

MONICA BROWN
DIRECTOR, SENIOR SPECIALIST
FINE PRINTS & MULTIPLES
MONICABROWN
@HINDMANAUCTIONS.COM

KATHERINE HLAVIN
DIRECTOR, SENIOR SPECIALIST
KATHERINHLAVIN
@HINDMANAUCTIONS.COM

MADALINA LAZEN
DIRECTOR, SENIOR SPECIALIST
EUROPEAN ART
MADALINALAZEN
@HINDMANAUCTIONS.COM

LAURA PATERSON
DIRECTOR, SENIOR SPECIALIST
PHOTOGRAPHS
LAURAPATERSON
@HINDMANAUCTIONS.COM

PAULINE ARCHAMBAULT
SPECIALIST

ANGELA WHITAKER
ASSOCIATE SPECIALIST

ABBY CHAMBERS
ASSOCIATE SPECIALIST

ALEXANDRIA DREAS
ASSOCIATE SPECIALIST

JULIANNA TANCREDI
SENIOR RESEARCHER

THEA ANDRUS
CATALOGUER

CAMERON QUADE
CATALOGUER

CHRISTINA KIRIAKOS
DEPARTMENT COORDINATOR

JOHN MARTINEZ
DEPARTMENT COORDINATOR

**EUROPEAN FURNITURE &
DECORATIVE ARTS**
CORBIN HORN
VICE PRESIDENT, SENIOR SPECIALIST
CORBINHORN
@HINDMANAUCTIONS.COM

NICK COOMBS
SENIOR SPECIALIST
NICKCOOMBS
@HINDMANAUCTIONS.COM

DONNA TRIBBY
SENIOR SPECIALIST

SAM COWAN
NATIONAL HEAD OF SALE, COLLECTIONS

GENEVIEVE KING
ASSOCIATE SPECIALIST

NICHOLAS GORDON
ASSOCIATE SPECIALIST

ELIZABETH REED
CATALOGUER

ALISON LYNCH
ASSOCIATE CATALOGUER

AMERICAN FURNITURE, FOLK & DECORATIVE ARTS

BEN FISHER
VICE PRESIDENT, SENIOR SPECIALIST
BENJAMINFISHER
@HINDMANAUCTIONS.COM

JENNIFER HOWE
SENIOR SPECIALIST
JENNIFERHOWE
@HINDMANAUCTIONS.COM

LEAH VOGELPOHL
SPECIALIST

KATIE BENEDICT
CATALOGUER

ANTIQUITIES & ANCIENT ART
JACOB COLEY
DIRECTOR, SENIOR SPECIALIST
JACOBCOLEY
@HINDMANAUCTIONS.COM

ELIZABETH KEITHLEY
CATALOGUER

DESIGN
HUDSON BERRY
DIRECTOR, SENIOR SPECIALIST
HUDSONBERRY
@HINDMANAUCTIONS.COM

SABRINA GRANADOS
ASSOCIATE SPECIALIST

JOHN MARTINEZ
DEPARTMENT COORDINATOR

**NATIVE AMERICAN,
PREHISTORIC & TRIBAL ART**
DANICA FARNAND
VICE PRESIDENT, SENIOR SPECIALIST
DANICAFARNAND
@HINDMANAUCTIONS.COM

ERIN RUST
SPECIALIST

WILLIAM NORWOOD
CATALOGUER

ARMS, ARMOR & MILITARIA
TIM CAREY
DIRECTOR, SPECIALIST
TIMCAREY@HINDMANAUCTIONS.COM

EMMA FULMER
ATF MANAGER AND SENIOR COORDINATOR

BARRETT SHARPNACK
CATALOGUER

TUCKER ETNOYER
CATALOGUER

FINE BOOKS & MANUSCRIPTS
GRETCHEN HAUSE
VICE PRESIDENT, SENIOR SPECIALIST
GRETCHENHAUSE
@HINDMANAUCTIONS.COM

KATIE HORSTMAN
SENIOR SPECIALIST
KATIEHORSTMAN
@HINDMANAUCTIONS.COM

DANIELLE LINN
SPECIALIST

EMILY PAYNE
SPECIALIST

KAYLAN GUNN
ASSOCIATE SPECIALIST

FRANCIS WAHLGREN
SENIOR CONSULTANT

LESLIE WINTER
ASSOCIATE SPECIALIST

JOSHUA MCCrackEN
DEPARTMENT COORDINATOR

ASIAN ART
ANNIE WU
VICE PRESIDENT, SENIOR SPECIALIST
ANNIEWU
@HINDMANAUCTIONS.COM

FLORA ZHANG
SPECIALIST

MEGAN SADLER
ASSOCIATE SPECIALIST

DATURA ZHOU
DEPARTMENT COORDINATOR

JEWELRY & WATCHES

SALLY KLARR, G.G.
DIRECTOR, SENIOR SPECIALIST
SALLYKLARR
@HINDMANAUCTIONS.COM

KATIE HAMMOND GUILBAULT, G.G.
VICE PRESIDENT
BUSINESS DEVELOPMENT DIRECTOR
SAN DIEGO, SENIOR SPECIALIST
KATIEGUILBAULT
@HINDMANAUCTIONS.COM

SEAN JOHNSON
SENIOR SPECIALIST, WATCHES
SEANJOHNSON
@HINDMANAUCTIONS.COM

RUTH THUSTON, G.G.
SENIOR SPECIALIST
RUTHTHUSTON
@HINDMANAUCTIONS.COM

MARISA PALMER, G.G.
SENIOR APPRAISER
MARISAPALMER
@HINDMANAUCTIONS.COM

KARINA HAMMER, G.G.
SPECIALIST
KARINAHAMMER
@HINDMANAUCTIONS.COM

APRIL MATTEINI, G.G.
SPECIALIST
APRILMATTENI
@HINDMANAUCTIONS.COM

HANA THOMSON G.G.
ASSOCIATE SPECIALIST

MADELINE SCHROEDER, G.G.
ASSOCIATE SPECIALIST

GINA O'CONNOR
DEPARTMENT COORDINATOR

MARIELLE EPSTEIN
DEPARTMENT COORDINATOR

COUTURE & LUXURY ACCESSORIES

TIMOTHY LONG
DIRECTOR, SENIOR SPECIALIST
TIMOTHYLONG
@HINDMANAUCTIONS.COM

TANNER BRANSON
CATALOGUER

MARIELLE EPSTEIN
DEPARTMENT COORDINATOR

SPORTS MEMORABILIA
JAMES SMITH
DIRECTOR, SENIOR SPECIALIST
JAMESSMITH
@HINDMANAUCTIONS.COM

JOSHUA MCCrackEN
DEPARTMENT COORDINATOR

MARKETING

ASHLEY GALLOWAY
VICE PRESIDENT

PHOTOGRAPHY
ZOE BARE
DIRECTOR OF PHOTOGRAPHY

DAVID JACKSON
PHOTOGRAPHY SUPERVISOR

GABBY BOSHARA
CARMEN COLOME
CHAD FEIERSTONE
LIM HWOANG
DEOGRACIAS LERMA
ROBERTO MARTINEZ*
AMELIA MOORE
LIBBY MOORE
MIKE REINDERS
BILL ROSS*
RACHEL SMITH
DALLAS TOLENTINO
HARLEY WINCE
* LEAD PHOTOGRAPHY TEAM
FOR SALE 1099

ILLUSTRATION | LINE DRAWINGS
MARLEY ANDERSON

9/7/22

HINDMAN | Guide for Prospective Sellers and Buyers

GUIDE FOR PROSPECTIVE SELLERS

Evaluation of Property

Hindman is pleased to provide complimentary auction estimates for items you're considering consigning. You are welcome to submit items electronically (consign@hindmanauctions.com) or to contact any of our offices directly.

Our specialists are eager to help you learn more about your collection and current auction sale estimates.

To begin an estimate, our specialists will need:

- At least 3 photos
- Detailed description
- Details on signatures or marks

Shipping Arrangements

Buyers assume full responsibility for the packing and shipping of lots won at auction. Our Recommended Shippers offer a wide variety of local, domestic, and international shipping options.

In the interest of our clients, Hindman requires a written authorization from the buyer in order to release property to anyone other than the purchaser of record (including but not limited to our recommended shippers). You may submit the Shipping Release Form via fax to 312.280.1211 or email to shipping@hindmanauctions.com

Appraisals

Our exceptional team of specialists regularly appraises property by analyzing market trends and conducting comprehensive research. Specialists evaluate thousands of objects each year for auction, allowing them to closely monitor the nuances of the current market.

Professional appraisals are prepared for estate tax, gift tax, charitable contribution, insurance and for equitable distribution purposes.

- Estate Tax
- Gift Tax
- Charitable Contribution
- Insurance
- Appraisals for Corporate Valuation Needs

Our trust and estates department recognizes that each client and appraisal situation is unique and often involves multiple asset categories and residences. Fees for appraisals are determined by the number of specialists, hours involved and the necessary travel and expenses. Our competitive fees are negotiated based upon the express needs of each client and are competitive within the marketplace.

Please contact our Appraisals Department (appraisals@hindmanauctions.com) for more information.

Estate Services

Estate settlement is a meticulous and multi-faceted process. Hindman provides executors, fiduciaries and beneficiaries throughout the country with confidential and customized appraisals and disposition services. All appraisals are prepared fully in accordance with USPAP guidelines and meet all current requirements set forth by the IRS.

We recognize that each client and appraisal situation is unique and often involves multiple asset categories and residences. Our Trusts and Estates department offers services that are tailored to meet our clients' timelines and specifications.

Our specialists offer complimentary walk-through services with the goal of providing an accurate representation of each item's value based on the current auction market. A detailed proposal outlining the manner in which a sale will be conducted from the initial value assessment to removal of the property and settlement is provided to all parties involved.

Please contact our Estate Services (inquiries@hindmanauctions.com) team for more information.

Updated 9/7/22

GUIDE FOR PROSPECTIVE BUYERS

Conditions of Sale

All bidders with Hindman LLC must read and agree to Conditions of Sale posted in this catalogue prior to bidding at an auction.

Viewing Auction Items

It is highly recommended that all prospective bidders either view the sale via our online catalogue or contact Hindman LLC for further images or to schedule an appointment to view objects in person.

Estimates

Hindman LLC provides catalogue descriptions and pre-auction estimates for each lot included in the sale. These estimates are a guide for prospective bidders. They are not definitive. All pre-sale estimates are subject to revision.

Condition Reports

We are happy to provide a condition report for lots with a low estimate of \$300 and above. Nevertheless, intending buyers are reminded that condition reports are statements of our opinion only, and that each lot is sold "AS IS," per our Conditions of Sale, as outlined in the back of this catalogue. All lots should be viewed personally by prospective buyers or their agents to evaluate the condition of the property offered for sale due to the highly subjective nature of condition reports.

Bidding at Auction

The highest bidder acknowledged by the auctioneer will be the purchaser. In addition to the hammer price, the buyer agrees to pay Hindman LLC a buyer's premium as well as any applicable taxes.

Bidding Increments

Bidding generally opens at half the low estimate and advances in the following order, although the auctioneer may vary the bidding increments during the course of the auction.

The standard bidding increments are:

\$0 - \$500	\$25
\$500 - \$1,000	\$50
\$1,000 - \$2,000	\$100
\$2,000 - \$5,000	\$250
\$5,000 - \$10,000	\$500
\$10,000 - \$20,000	\$1,000
\$20,000 - \$50,000	\$2,500
\$50,000 - \$100,000	\$5,000
\$100,000 - \$200,000	\$10,000
Above > \$200,000 ...	At Auctioneer's Discretion

In-House Bidding

Our auctions are free and open to the public with no obligation for attendees to bid. Registration requires your full contact information, photo identification, credit card information, your signature and agreement to the Conditions of Sale.. If you are the successful bidder, your paddle number and the hammer price will be announced by the auctioneer.

Live Bid Online

Hindman LLC allows absentee and live bidding through our website at hindmanauctions.com as well as absentee and live bidding through third party online bidding providers which vary by sale. For more information regarding online bidding please visit our website at hindmanauctions.com.

Absentee Bidding

If you are unable to attend an auction, you may place an absentee bid, either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. An absentee bid is the highest price you are willing to pay exclusive of buyer's premium and applicable sales tax. Hindman LLC will exercise absentee bids at no additional charge. Absentee bids are always confidential, and bids are executed at the lowest price possible by the auctioneer according to reserves and competing bids.

Telephone Bidding

You may register telephone bid requests either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. Upon registering for a telephone bid, you will be called on the day of the auction by a Hindman representative approximately five lots before your item is scheduled to be sold. They will communicate to you the bidding activity and will relay your bids to the auctioneer at your discretion. Please note we can only accept telephone bids for lots with a low estimate of \$500 or above unless otherwise noted online. Telephone bids may be requested up to 2 hours prior to the auction start time.

HINDMAN | Conditions of Sale

These Conditions of Sale set out the terms upon which Hindman LLC (“we,” “us,” or “our”) sells property by lot in this catalogue. You agree to be bound by these terms by registering to bid and/or by bidding in our auction.

A. BEFORE THE AUCTION

1. LOT DESCRIPTIONS AND WARRANTIES

Our description of a lot, any statement of a lot’s condition, and any other oral or written statement about a lot—such as its nature, condition, artist, period, materials, dimensions, weight, exhibition or publication history, or provenance—are our opinion and shall not to be relied upon by you as a statement of fact. Except for the limited authenticity warranty contained in paragraphs E and F below, we do not provide any guarantee of our description or the nature of a lot.

2. CONDITION

The physical condition of lots in our auctions can vary due to age, normal wear and tear, previous damage, and restoration/repair. All lots are sold “AS IS,” in the condition they are in at the time of the auction, and we and the seller make no representation or warranty and assume no liability of any kind as to a lot’s condition. Any reference to condition in a catalogue description or a condition report shall not amount to a full accounting of condition and may not include all faults, inherent defects, restoration, alteration, or adaptation. Likewise, images in our catalogue may not depict a lot accurately, as colors and shades may appear different in print or on screen than on physical inspection. We are not responsible for providing you with a description of a lot’s condition in the catalogue or in a condition report.

3. VIEWING LOTS

We offer pre-auction viewings, either scheduled or by appointment, that are free of charge. If you believe that the catalogue description or condition reports are not sufficient, we suggest you inspect a lot personally or through a knowledgeable representative before you bid on a lot to make sure that you accept the description and its condition. We recommend you hire a professional adviser if you are not familiar with how to address the nature or condition of an object. Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping purposes.

4. ESTIMATES

Estimates of a lot account for the condition, rarity, quality, and provenance of the object and are based upon prices realized for similar objects in past auctions. Neither you nor anyone else may rely on our estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer’s premium, any applicable taxes, and any other applicable charges.

5. WITHDRAWAL

We may, in our sole discretion, withdraw a lot from auction at any time prior to or during the sale and shall have no liability to you for our decision to withdraw.

B. REGISTERING TO BID

1. GENERAL

We reserve the right to reject any bid. By participating in the sale, you represent and warrant that:

- (a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, “Sanctioned Person(s)”); (b) Where you are acting as agent, your principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and
- (c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

2. NEW BIDDERS

New bidders must register at least twenty-four (24) hours before an auction and must provide us with documentation of their identity.

- (a) Individuals must provide photo identification (driver’s license, non-driver ID card, or passport) and, if not shown on the photo identification, proof of current address (a current utility bill or bank statement). (b) Corporate clients must provide a Certificate of Incorporation or its equivalent bearing the company’s

name and registered address, together with documentary proof of directors and beneficial owners. (c) Trusts, partnerships, offshore companies, and other business entities must contact us in advance of the auction to discuss our requirements. If we are not satisfied with the information you provide us in our bidder identification and other registration procedures, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. New bidders may be required to provide us with a financial reference and/or a deposit before we allow them to bid.

3. RETURNING BIDDERS

If you have not bought anything from us recently, then we may require you to register as a new bidder, as described in the paragraph above. Please contact us at least twenty-four (24) hours prior to the auction.

4. BIDDING FOR ANOTHER PERSON

If you are bidding as an agent on behalf of another person, your principal must be a registered bidder and must provide us with written authorization allowing you to bid. You, as the agent, shall accept personal liability to pay the purchase price and all other sums due unless we have agreed in writing before the auction that you are acting as an agent on behalf of your principal and that we will only seek payment from your principal.

5. BIDDING IN THE SALEROOM

If you wish to bid in the saleroom, you must first acquire a bidding paddle at least thirty (30) minutes before the auction.

6. OUR BIDDING SERVICES

We offer the following bidding services as a convenience to our clients, subject to these Conditions of Sale. We shall not be responsible for any error, omission, or failure, human or otherwise, in providing these services.

- (a) Phone Bids: You must contact us at least twenty-four (24) hours prior to the auction to arrange a phone bid. We will accept bids by telephone for lots only if our staff is available to take the bids. We agree that we may record telephone bids.
- (b) Internet Bids: You can bid in our live sales via our bidding platform or through third-party bidding sites.
- (c) Written Bids: You can find a Written Bid Form at the auction location, or online at www.hindmanauctions.com. We must receive your completed Written Bid Form at least twenty-four (24) hours before the auction. We will endeavor to execute written bids at the lowest possible price consistent with the reserve. If you make a written bid on a lot that does not have a reserve and there is no higher bid than yours, we will bid on your behalf at approximately fifty percent (50%) of the low estimate or, if lower, the amount of your bid. The first written bid we receive of those for identical amounts will be given priority over other bids.

7. CREDIT CARD AUTHORIZATION HOLD

When you register to bid you may be asked to provide us with a valid credit card number. You authorize us to verify the validity of the credit card by placing a temporary authorization hold on the card that will remain until it falls off, usually within 2 to 7 days.

C. DURING THE AUCTION

1. BIDDING IN THE AUCTION

- (a) Live Auctions. We will appoint an individual auctioneer to administer a live auction. The auctioneer may accept bids from (a) written bids left with us by bidders before the auction; (b) bidders in the saleroom; (c) telephone bidders; and (d) Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.
- (b) Online Auctions. The auctioneer will accept bids from Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.
- (c) Timed Auctions. Bids may only be submitted on our website between the dates and times specified in the lot’s description. Your bid is submitted once you place and confirm your bid amount. You agree that a bid is final once it is placed and that you may never amend or revoke your bid. You are fully responsible for any errors you make in bidding. Bidding generally opens at or below the low estimate and increases in steps (bidding increments) to be determined in Hindman’s sole discretion.

2. AUCTIONEER'S DISCRETION

The auctioneer shall have absolute discretion to (a) admit a bidder into or remove a bidder from the saleroom or online auction; (b) accept or refuse any bid; (c) change the order of the lots in the auction; (d) move the bidding backward or forward; (e) withdraw any lot from the auction; (f) divide any lot or combine any two or more lots; (g) reopen or continue the bidding even after the hammer has fallen; and (h) continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot in the event that there is an error or dispute related to bidding or the application of the reserve, whether during or after the auction. You must provide us with written notice within three (3) business days of the date of the auction if you believe that the auctioneer has accepted the successful bid in error. The auctioneer will consider the claim and decide in good faith if the sale of the lot is final, whether he/she will cancel the sale of the lot, or whether he/she will reoffer and resell the lot. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way affect our ability to cancel the sale of a lot under other applicable provisions of these Conditions of Sale, including the rights of cancellation set forth in sections B(1), D(6), E(2), and G(1).

3. BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his/her sole option, bid on behalf of the seller up to one bidding increment before the reserve by making either consecutive or responsive bids. The auctioneer will not identify these as bids made on behalf of the seller. If a lot is offered without reserve, the auctioneer will open the bidding at a set increment lower than the lot's low estimate and will solicit higher bids from that amount. If there are no bids on a lot, the auctioneer may deem the lot unsold.

4. SUCCESSFUL BIDS AND INVOICES

Subject to paragraph C(2), the contract of sale between the seller and the successful bidder is formed when the final bid is accepted and the auctioneer's hammer strikes. The successful bid price is the hammer price, and we will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we shall not be responsible for telling you whether your bid was successful. You should contact us immediately after the auction to find out the success of your bid in order to avoid having to pay storage charges. Please note that Hindman will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Hindman prior to the sale.

D. AFTER THE AUCTION

1. THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots, we charge twenty-five percent (25%) of the hammer price up to and including \$400,000; twenty percent (20%) of any amount in excess of \$400,001 up to and including \$4,000,000; and twelve percent (12%) of any amount in excess of \$4,000,001. If the bidder bids through a third-party platform the bidder agrees to pay us a surcharge equal to the fee levied by the third-party platform. The third-party platform fee is in addition to the buyer's premium.

2. TAXES

The successful bidder is responsible for any applicable taxes, including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lot. A sales or use tax is dependent upon a number of factors, including, but not limited to, our volume of sale and the place of delivery of the lot, regardless of the nationality or citizenship of the successful bidder. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped or where it is picked-up in person. We collect sales tax in states where legally required.

3. MAKING PAYMENT

(a) Immediately following the auction, you must pay the purchase price, consisting of the hammer price, the buyer's premium, plus any applicable duties and sales, use, or other applicable taxes. Payment is due no later than by the end of the seventh (7th) calendar day following the date of the auction, which we refer to as the due date.

(b) We will only accept payment from the registered successful bidder. Once issued, we cannot change the buyer's name on an invoice or reissue the invoice in a different name.

(c) You must pay for lots in US dollars in one of the following ways:

(i) Wire transfer.

(ii) Bank checks: You must make these payable to Hindman LLC, and we may impose other conditions. Once we have deposited your check, property cannot be released until five (5) business days have passed.

(iii) Personal checks: You must make these payable to Hindman LLC, and they must be drawn from US dollar accounts from a US bank. The property will not be released until the check has cleared and the funds are received by us.

(iv) Credit card: Credit card payments may not exceed \$10,000 and a

convenience fee of 3% will be added to each credit card payment.

(v) ACH Bank Transfer

(d) You must quote your invoice number when making a payment. All payments sent by post must be sent to Hindman LLC, 1338 West Lake Street, Chicago, IL 60607, ATTN: Client Accounting Department.

4. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and title will not pass to you until we have received full payment in good funds of the purchase price, even in circumstances where we have released the lot to you.

5. TRANSFERRING RISK TO YOU

Unless we have agreed otherwise with you, the risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: (a) when you collect the lot; or (b) the end of the thirtieth (30th) day following the date of the auction or, if earlier, the date the lot is taken into care by a third-party warehouse.

6. YOUR FAILURE TO PAY

If you fail to pay us the purchase price in full in good funds by the due date, we will be entitled to do one or more of the following (as well as enforce any other rights and remedies we have by law) at our sole discretion:

(a) We can charge interest from the due date at a rate of up to one and one-half percent (1.5%) per month on the unpaid amount due.

(b) We can cancel the sale of the lot and sell the lot again, publicly or privately, on such terms as we believe appropriate, in which case you must pay us any shortfall between the amount you owe us and the resale price, plus all costs, expenses, losses, damages, and legal fees we incur due to the cancellation.

(c) We can pay the seller the amount due to them, in which case you acknowledge and understand that we will have all the seller's rights to pursue you for such amount.

(d) We can hold you legally responsible for the amount you owe us and bring legal proceedings against you to recover the amount owed by you, plus other losses, interest, legal fees, and costs as allowed by law.

(e) We can reveal your identity and contact details to the seller.

(f) We can reject any bids made by or on behalf of you in future auctions or require you to provide us with a deposit before accepting any bids.

(g) We can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest, or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us.

(h) We can take any other action we deem necessary or appropriate.

7. SHIPPING, COLLECTION, AND STORAGE

(a) You must collect purchased lots within thirty (30) days of the auction. We can assist in making shipping arrangements by suggesting art handlers, packers, transporters, or experts, but you must arrange all transport and shipping with them, and we are not responsible for their acts, failure to act, or neglect. Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping.

(b) If you do not collect any purchased lot within thirty (30) days following the auction, we may, at our sole option, (i) charge you storage and insurance costs; (ii) move the lot to another Hindman location or to a third-party warehouse, whereupon we will charge you transport costs, insurance costs, and administration fees for doing so, and you will be subject to the third-party storage warehouse's standard terms and responsible for paying its standard fees and costs; or (iii) sell the lot in any commercially reasonable way we think appropriate.

(c) In accordance with applicable state law, if you have paid for the lot in full but you do not collect the lot within the time specified by the law of the state where the auction takes place, we may charge you state sales tax for the lot.

(d) Nothing in this paragraph is intended to limit our rights under paragraph D(6).

8. EXPORTING, IMPORTING, AND ENDANGERED SPECIES

(a) The shipping of a lot is affected by United States export laws or the import laws of other countries. If you are outside the United States, then local laws may prevent you from importing a lot. You alone are responsible for seeking advice prior to bidding and meeting the requirements of any law or regulation applying to the export or import of a lot.

(b) Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife—such as, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood—may be subject to export controls in the US and import controls in other countries. You should check the relevant wildlife laws and regulations before bidding on any lot containing wildlife material if you plan to export the lot from the United States, import the lot into another country, or ship the lot between states. Your purchase of a lot containing endangered and other protected species of wildlife is at your own risk, and you shall be

responsible for any scientific test or other reports required for export from the United States or for shipment between states. We will not cancel your purchase and refund the purchase price if your lot may not be exported, imported, or shipped between states, or if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to import, export, and/or interstate shipping of a lot containing endangered and other protected species of wildlife.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot or the right to do so by law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph D(3) above) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages, or expenses. The seller gives no warranty other than as set out above, and as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller that may be added to this agreement by law, are excluded. No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the seller's warranties or creates an additional warranty on behalf of the seller with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

2. OUR LIMITED AUTHENTICITY WARRANTY

Our limited authenticity warranty, which lasts for one (1) year from the date of a live auction or three (3) months from an online only auction, is that the lots in our sales are authentic as defined in paragraph H, below. You must notify Hindman regarding concerns of authenticity in writing within one (1) year of the date of a live auction or within three (3) months of the date of an online only auction. Following receipt of that written notification, subject to the terms below, Hindman will refund the purchase price paid by the client. The terms of this limited authenticity warranty are as follows:

- (a) It will be honored for claims notified in writing within a period of one (1) year from the date of a live auction or three (3) months from an online only auction. After such time, we will not be obligated to honor the limited authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the Heading). It does not apply to any information other than that in the Heading, even if it is shown in UPPERCASE type.
- (c) It does not apply to any Heading or part of a Heading that is qualified. "Qualified" means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the definition of "qualified" provided in paragraph H, below. Qualified Headings are not covered at all by this limited authenticity warranty.
- (d) It applies to the Heading as amended by any saleroom notice.
- (e) It does not apply where scholarship has developed since the auction, leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) It does not apply if the lot can only be shown not to be authentic by a scientific process that, on the date we published the catalogue, was not available or generally accepted for use, was unreasonably expensive or impractical, or was likely to have damaged the lot.
- (g) Its benefit is only available to the original buyer shown on the invoice for the lot, issued at the time of the sale, and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest, or restriction by anyone else. The benefit of this limited authenticity warranty may not be transferred by the original buyer to anyone else.
- (h) In order to make a claim under the limited authenticity warranty, you must
- (i) give us written notice of your claim within one (1) year of the date of a live auction or three (3) months from an online only auction ; (ii) at our option, pay for and provide us with the written opinions of two recognized experts in the field, mutually agreed upon by you and us, confirming that the lot is not authentic (we reserve the right to obtain additional opinions at our expense); and (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (j) Your only right under this limited authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price, nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages, or expenses.
- (k) No employee or agent of Hindman is authorized to make a representation or provide additional information, whether orally or in writing, that amends the limited authenticity warranty or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

3. ADDITIONAL WARRANTY FOR BOOKS

If the lot is a book, then we give an additional warranty to the original buyer shown on the invoice for the lot issued at the time of the sale in the following circumstances:

- (a) We will refund the purchase price to the original buyer if we, in our sole discretion, are convinced that the book is defective in text or illustration, subject to the following terms:
 - (i) This additional warranty does not apply to (A) the absence of blanks, half titles, tissue guards, or advertisements; or damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting the completeness of the text or illustration; (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps, or periodicals; (C) books not identified by title; (D) lots sold without a printed estimate; (E) books that are described in the catalog as sold not subject to return; or (F) defects stated in any condition report or announced at the time of sale.
 - (ii) To make a claim under this additional warranty, you must give written details of the defect within twenty-one (21) days of the date of the sale and return the lot within twenty-one (21) days of the date of the sale to the saleroom at which you bought it in the same condition as at the time of sale.
 - (iii) Paragraphs E(2)(b), (c), (d), (e), (h), and (i) also apply to a claim under this additional warranty.
- (c) No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the additional warranty for books or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

4. JEWELRY

- (a) Colored gemstones (such as rubies, sapphires, and emeralds) may have been treated to improve their appearance through methods such as heating and/or various clarity enhancements. These methods are considered common by the international jewelry trade but may make a gemstone more fragile and/or cause the gemstone to require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemological report for any item that does not have a report if the request is made to us at least three (3) weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemological report for every gemstone sold in our auctions. When we do get gemological reports from internationally accepted gemological laboratories, such reports are described in the catalogue. Reports from American gemological laboratories describe any improvement or treatment to the gemstone. Reports from European gemological laboratories describe any improvement or treatment only if we request that they do so, but they do confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree on whether a gemstone has been treated, the amount of treatment, or whether that treatment is permanent. The gemological laboratories only report on the improvements or treatments known to them at the date they make the report.
- (d) For jewelry sales, estimates are based on the information in any gemological report. If no report is available, assume that the gemstones may have been treated or enhanced.

5. WATCHES AND CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts that are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights, or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water-resistant cases may not be waterproof, and we recommend you have them checked by a competent watchmaker before use.
- (d) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile skin. When straps are shown for display purposes only and are not for sale. We may remove and retain the strap prior to shipment from the sale site. Please check with the department for details on a lot with such a strap.

6. YOUR WARRANTIES

You warrant to us and the seller that (a) the funds you use for payment are not connected with any criminal activity, including tax evasion, and neither are you under investigation, nor have you been charged with or convicted of money laundering, terrorist activities, or other crimes; (b) where you are bidding on behalf of another person, (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money

laundering and sanctions laws, you consent to us relying on this due diligence, you will retain for a period of not less than five (5) years the documentation evidencing the due diligence, and you will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for payment are connected with or the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation for, or have been charged with or convicted of, money laundering, terrorist activities, or other crimes.

F. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees about any lot other than as set out in the limited authenticity warranty or in the additional warranty for books, and as far as we are allowed by law, all warranties and other terms that may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E(1) are their own, and we do not have any liability to you in relation to those warranties.

(b) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us, or other than as expressly set out in these Conditions of Sale.

(c) WE DO NOT GIVE ANY REPRESENTATION, WARRANTY, OR GUARANTEE OR ASSUME ANY LIABILITY OF ANY KIND IN RESPECT OF ANY LOT WITH REGARD TO MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, DESCRIPTION, SIZE, QUALITY, CONDITION, ATTRIBUTION, AUTHENTICITY, RARITY, IMPORTANCE, MEDIUM, PROVENANCE, EXHIBITION HISTORY, LITERATURE, OR HISTORICAL RELEVANCE. EXCEPT AS REQUIRED BY LOCAL LAW, ANY WARRANTY OF ANY KIND IS EXCLUDED BY THIS PARAGRAPH.

(d) Our written and telephone bidding services, online bidding services, and condition reports are free services, and we are not responsible to you for any error, omission, or failure of these services.

(e) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(f) If, despite the terms in paragraphs F(a)–(e) or E(2)–(3) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

G. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained herein, we can cancel a sale of a lot if (i) any of your warranties in paragraph E(4) are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and/or audio record proceedings at any auction. We will keep any personal information confidential, except to the extent that disclosure is required by law. If you do not want to be videotaped, you may decide to make a telephone or written bid or bid online instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in all images, illustrations, and written material produced by or for us relating to a lot, including the contents of our catalogues, unless otherwise noted therein. You cannot use them without our prior written permission. We make no representation and offer no guarantee that the buyer of a lot will gain any copyright or other reproduction rights.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is invalid, illegal, or impossible to enforce, that part of the agreement will be treated as being deleted, and the rest of this agreement will not be affected.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6. PERSONAL INFORMATION

We will hold and process your personal information in line with our privacy policy at www.hindmanauctions.com.

7. WAIVER

No failure or delay to exercise any right or remedy contained herein shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

8. LAW AND DISPUTES

This agreement, and any noncontractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of Illinois. You and we agree to try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in Illinois. If the dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be Illinois, and the arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

H. GLOSSARY

authentic: a genuine example, rather than a copy or forgery of (a) the work of a particular artist, author, or manufacturer, if the lot is described in the Heading as the work of that artist, author, or manufacturer; (b) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture; (c) a work of a particular origin or source, if the lot is described in the Heading as being of that origin or source; or (d) in the case of gems, a work that is made of a particular material, if the lot is described in the Heading as being made of that material.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

due date: has the meaning given to it in paragraph D(3)(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range, and high estimate means the higher figure. The mid estimate is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E(2).

limited authenticity warranty: the guarantee we give in paragraph E(2) that a lot is authentic.

other damages: any special, consequential, incidental, or indirect damages of any kind or any damages that fall within the meaning of "special," "incidental," or "consequential" under local law.

purchase price: has the meaning given to it in paragraph D(3)(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E(2), subject to the following terms:

(a) "Cast from a model by" means, in our opinion, a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

(b) "Attributed to" means, in our opinion, a work probably by the artist.

(c) "In the style of" means, in our opinion, a work of the period of the artist and closely related to his style.

(d) "Ascribed to" means, in our opinion, a work traditionally regarded as by the artist.

(e) "In the manner of" means, in our opinion, a later imitation of the period, of the style, or of the artist's work.

(f) "After" means, in our opinion, a copy or after-cast of a work of the artist.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.hindmanauctions.com, which is also read to prospective telephone bidders and provided to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale or before a particular lot is auctioned.

UPPERCASE type: type having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

Update 1/1/22

HINDMAN

CELEBRATING 40 YEARS

SALE 1100 ANTIQUITIES & ANCIENT ART SESSION II

November 11, 2022
Timed Online



An Attic Black-Figured Cup Fragment
Circa 520 B.C.
Estimate: \$300 - 500.00

Jacob Coley
Director, Senior Specialist
Antiquities & Ancient Art
jacobcoley@hindmanauctions.com

HINDMANAUCTIONS.COM

HINDMAN | Upcoming Auction Schedule

SALE 1092 & 1093

WESTERN ART, INCLUDING CONTEMPORARY
NATIVE AMERICAN

NOVEMBER 1 | DENVER | LIVE + ONLINE
NOVEMBER 2 | DENVER | TIMED ONLINE

SALE 1095

AMERICAN HISTORICAL EPHEMERA & PHOTOGRAPHY
NOVEMBER 3-4 | CINCINNATI | LIVE + ONLINE

SALE 1097

BOOKS & MANUSCRIPTS, INCLUDING AMERICANA
NOVEMBER 8-9 | CHICAGO | LIVE + ONLINE

SALE 1099 & 1100

ANTIQUITIES & ANCIENT ART

NOVEMBER 10 | CHICAGO | LIVE + ONLINE
NOVEMBER 11 | CHICAGO | ONLINE

SALE 1103

EARLY 20TH CENTURY DESIGN

NOVEMBER 17 | CINCINNATI | LIVE + ONLINE

SALE 1104

MODERN DESIGN

NOVEMBER 18 | CHICAGO | LIVE + ONLINE

SALE 1122

EUGENE ATGET PHOTOGRAPHS SOLD BY THE
MUSEUM OF FINE ARTS HOUSTON

DECEMBER 6 | CHICAGO | LIVE + ONLINE

SALE 1131

PHOTOGRAPHS SESSION II

DECEMBER 6 | CHICAGO | LIVE + ONLINE

SALE 1113

AMERICAN & EUROPEAN ART

DECEMBER 7 | CHICAGO | LIVE + ONLINE

SALE 1108

IMPORTANT JEWELRY

DECEMBER 13 | CHICAGO | LIVE + ONLINE

SALE 1114

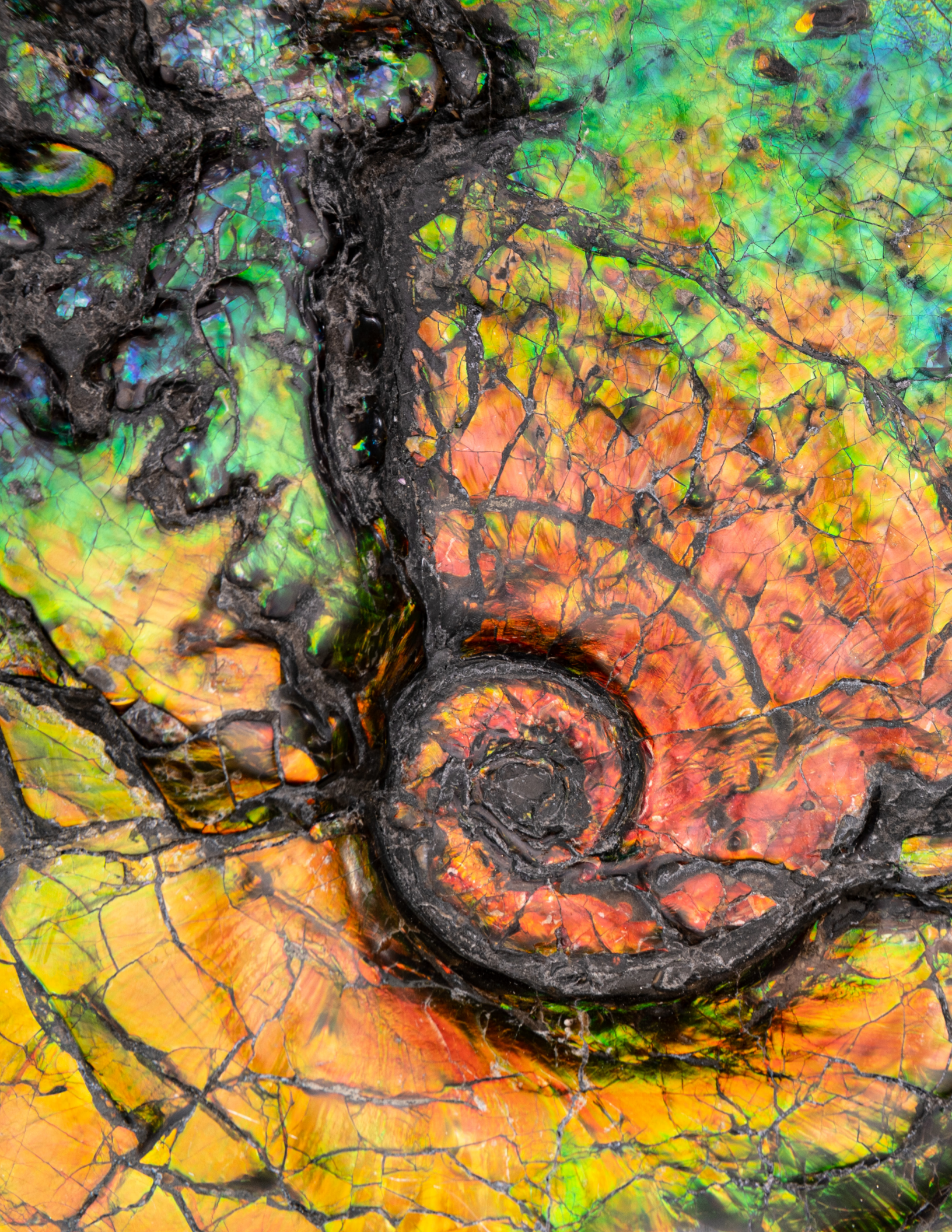
POST WAR & CONTEMPORARY ART

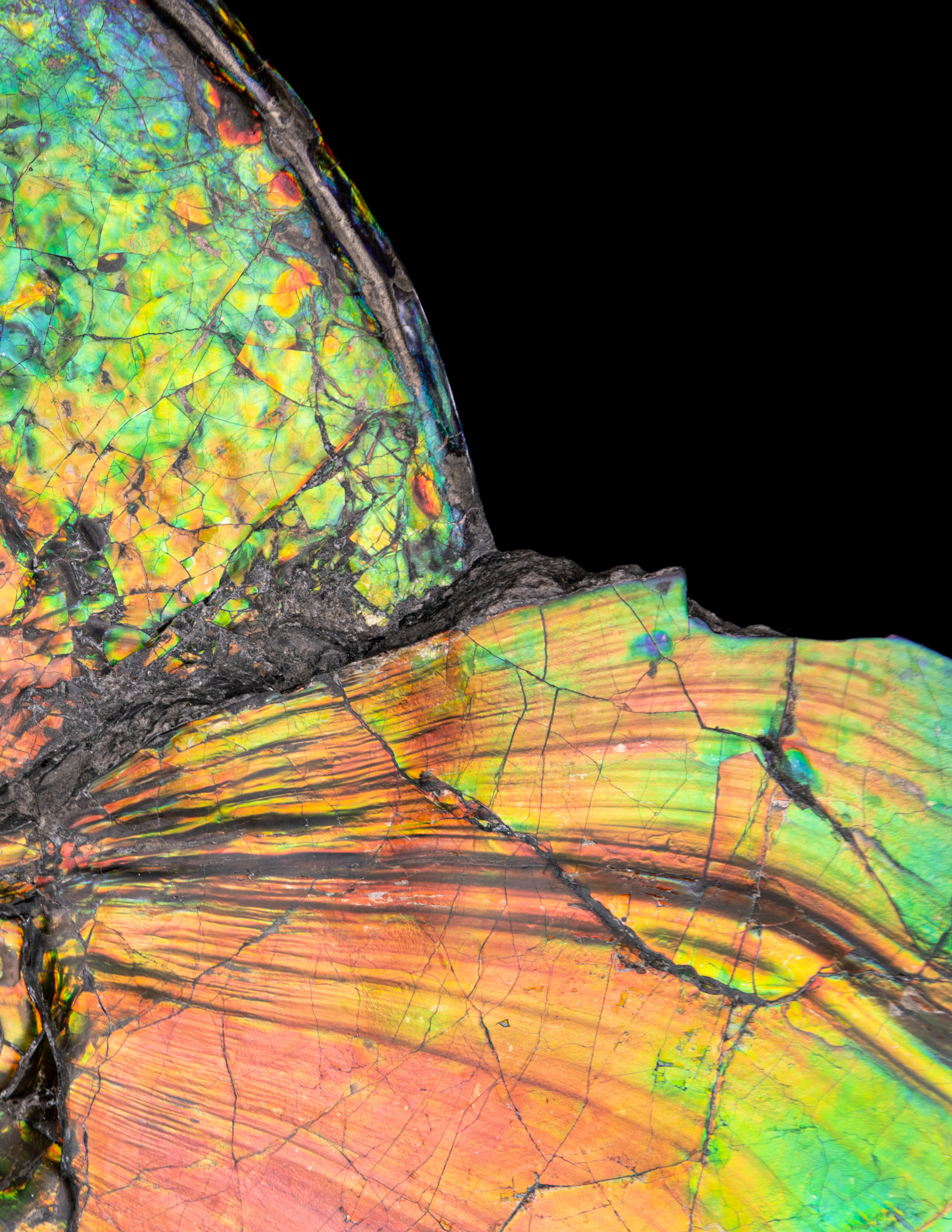
DECEMBER 14 | CHICAGO | LIVE + ONLINE

SALE 1115

PRINTS & MULTIPLES

DECEMBER 15; | CHICAGO | LIVE + ONLINE





HINDMAN